



ANCIENT ORIGINS

MAGAZINE

STELLA NOVUS LTD NR 1 - SEPTEMBER 2018 \$ 2.99

EXCLUSIVE **ROBERT SCHOCH**



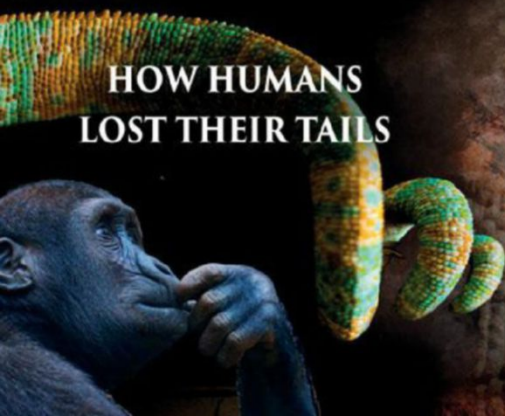
THE LAST RIDDLE OF THE SPHINX

INTERVIEW WITH
HUGH NEWMAN

Megaliths:

*The forbidden knowledge
is uncovered*

**HOW HUMANS
LOST THEIR TAILS**



The Project ROW
Art Against War



Ereshkigal the Goddess of the Underworld

Zahi Hawass
and the hidden chambers

THE BIG COVER UP

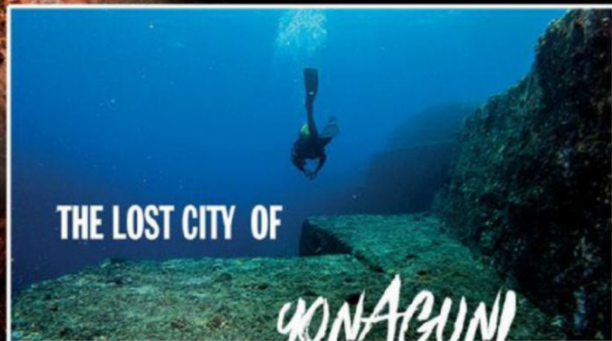


A history that has never been told

BRIGANTIA
The movie

THE LOST CITY OF

YONAGUNI



SAVE

Stonehenge World Heritage Site

FROM MAJOR ROAD BUILDING

**PLEASE SIGN
THE PETITION**



change.org

**take action at stonehengealliance.org.uk
follow @SaveStonehenge**

It's about time.



creating feature
DOCUMENTARIES
★★★★★

WEBINARS & INTERVIEWS



EBOOKS & MAGAZINES



EXPEDITIONS & ADVENTURE



RESEARCH & DISCOVERIES



History IS about time - and we're all about ancient times too, at Ancient Origins.
(Plus archaeology, mystery, legends, cutting edge research, travel, culture, and more)

Join today! Become an exclusive member, customize your package: **Bronze**, Silver, **GOLD**. Get instant access to quality content from well-known authors and researchers not available anywhere else on the internet!

Don't waste another moment –
experience the ancient past with us.



It's about time you did!

PREMIUM

ANCIENT ORIGINS

MEMBERS.ANCIENT-ORIGINS.NET

Ancient Origins
as seen in

International
Business
Times



theguardian



The
New York
Times



DER SPIEGEL

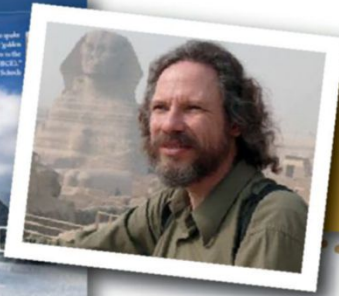
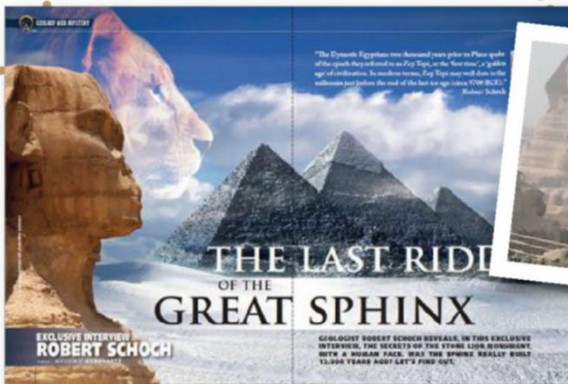


24

CONTENTS

WWW.ANCIENT-ORIGINS.NET

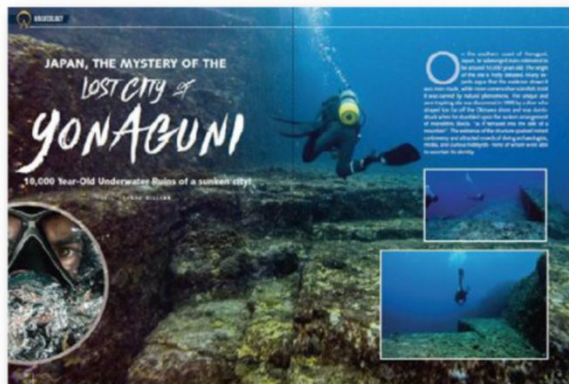
 POST ON FACEBOOK
[/ancientoriginsweb](https://www.facebook.com/ancientoriginsweb)

 TWEET US
[@ancientorigins](https://twitter.com/ancientorigins)

**EXCLUSIVE INTERVIEW WITH
ROBERT SCHOCH**

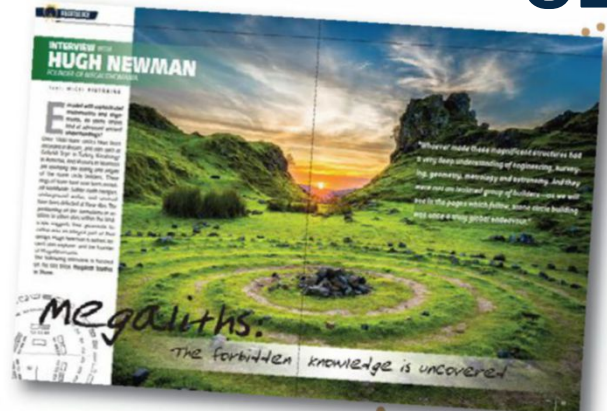
52

THE LAST RIDDLE OF THE SPHINX
ROBERT SCHOCH REVEALS THE SECRET OF THE SPHINX!
WHO BUILT IT AND WHY?

10



JAPAN, THE MYSTERY OF THE LOST CITY OF YONAGUNI
10,000 YEAR OLD UNDERWATER RUINS OF A SUNKEN CITY



MEGALITHS: INTERVIEW WITH HUGH NEWMAN
THE FORBIDDEN KNOWLEDGE IS UNCOVERED

DO NOT MISS...

A marshmallow in the shadow of the pyramids ...	22
The history that has never been told: Brigantia the movie	52
The Project ROW, Reflections of War Initiative	74
Radiumthorium, the radioactive beauty cream	82
How humans lost their tails, from fish to Homo Sapiens	84
How to be a noble man	100



JOIN PREMIUM



36

ERESHKIGAL
THE MIGHTY MESOPOTAMIAN
GODDESS OF THE UNDERWORLD

WELCOME TO ISSUE 1!



Ancient Origins Magazine is now alive and kicking. This is a new challenge for all of us – editors, journalists, graphic designers

and for the whole international team behind this amazing editorial project, and I would like to thank everyone involved. A magazine for me is not just pages of text and photos, it is a journey into ourselves. Every page, every word, every image is carefully chosen for a precise purpose: to stimulate the senses and unleash the passion for science, history, and archeology; thereby expanding our knowledge. The dream to investigate and unveil the unknown has shaped me into what I am today – a journalist that has learned the meaning of the so-called Socratic Paradox: “I know that all I know is that I do not know anything.” Sometimes we need to have the courage to say things that others don’t say or won’t say and we, of the Ancient Origins Magazine, strive to have that courage. These exclusive interviews, articles that both support and oppose a theory, news of latest discoveries, are all to give you objective information about the past, the present, and even the future of mankind.

Every big journey begins with a small step: in this case, the very first issue of Ancient Origins Magazine!

Massimo Bonasorte



In creating this very first issue of Ancient Origins Magazine, we scoured the planet to showcase unique histories, inspiring stories, and incredible experiences. We constantly seek to break down boundaries into research, exploring all aspects of history. Our vision is to collect stories from all over the world to deliver inspiration and challenge you to keep asking the questions, ‘how?’, ‘why?’ and ‘why not?’. Issues will be chock-full of interviews and news from experts in the field, articles on intriguing finds and theories, thought-provoking reviews and notable authors, tasty and surprising ancient recipes, ancient puzzles and mysteries, and expeditions and journeys for the adventure-lovers. We’re launching the digital edition first, and a print edition will follow soon. We’re covering ground quickly; so be sure to watch for the companions to this magazine – the all-new AO store, upcoming AO podcasts, and the exciting “Lost Mountain Gods of Colombia” expedition! It is because of our excellent community that you now read these lines. This magazine has come about as a result of requests from you, our readers. Our team is made up of a group of dedicated and passionate individuals from across the globe. The Director of the Ancient Origins Magazine, Massimo Bonasorte, an Italian, was selected for his international experience in journalism and passion for science and archaeology. Our Swedish Art Director, Rose-Marie Ernetorp, has a long experience with artistic direction and brings a touch of Scandinavian design to the magazine. Dr Ioannis Syrigos, originates from Greece and is the Co-Founder and Managing Director of Ancient Origins. He will be managing the magazine’s advertising. Canadian team-member Liz Leafloor, our multi-talented editor, writer, and graphic designer, was selected as Editor and Web Marketing manager; and Dr Micki Pistorius, a South African psychologist, author and journalist, was chosen as our Author Co-ordinator for her wonderful ability to source the most interesting experts from around the world to be featured across our websites and now, the Magazine. So, welcome to the first edition of Ancient Origins Magazine! Chat with us and follow where we’re going on social media, connect with our ever-growing Facebook group, and become one of our Premium members to get the very best out of your Ancient Origins experiences. Thanks for becoming a part of our fantastic community! We hope you enjoy.

Joanna Gillan

JOIN OUR EXPEDITION IN COLOMBIA FOR GOLD MEMBERS

Editor in Chief
Joanna Gillan
joanna@ancient-origins.net



Editor
Liz Leafloor
lizleafloor@ancient-origins.net

Author Coordinator
Micki Pistorius
micki@ancient-origins.net

Director
Massimo Bonasorte
massimo@ancient-origins.net

Art Editor
Rose-Marie Ernetorp
rose@ancient-origins.net

Web Marketing - Social Media
Liz Leafloor
lizleafloor@ancient-origins.net

Advertising
Ioannis Syrigos
info@ancient-origins.net

Homepage
www.ancient-origins.net

Our contributors:
Massimo Bonasorte, Rosemarie Ernetorp, Joanna Gillan, Liz Leafloor, Micki Pistorius, Mark Miller, Wu Mingren, Robert Schoch, Hugh Newman, Malcom Hutton, Anthony Adolph, Thomas Bond II, Jim Willis, Julian McBride and Gerry Cannon.

Ancient Origins magazine
Number 1 – 2018
Digital magazine: price 2,99 dollars

Publisher
Stella Novus Ltd
Address: 61 Saint Assam's Park,
Raheny, Dublin 5,
D05W3C8 Ireland.
Tel. +353 879689709
info@stellanovus.com

The editors are not responsible for submitted material. Reprint prohibited without the publisher's permission. For copyright on texts and images, the editors have requested permission from the copyright holders. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher.



by MASSIMO BONASORTE

TURKEY: EYE CREAM JAR FOUND IN HISTORICAL TOMB



Turkish archeologists have found an eye cream jar in a 2,200-year-old tomb during their excavation works in the ancient city of Aizanoi in country's west. Chief of the excavation works in Aizanoi, Prof. Dr. Elif Ozer stated that they found an eye cream jar named 'lykion' in a tomb. The eye cream was used for "Xerophthalmia" (eye dryness). "Ancient sources say that Roman soldiers in Egypt used eye cream for eye dryness. We found this jar in a male's tomb believed to be a soldier".

ANADOLU AGENCY

NEOLITHIC CHEESE FOUND ON POTTERY IN CROATIA



BBC News reports that traces of 7,000-year-old cheese was detected on pottery unearthed in Croatia. The fermented milk fats are thought to have clung to the sieve-like objects when Neolithic farmers strained curds out of whey to make cheese. Clayton Magill of Heriot-Watt University explained that the resulting portable, long-lasting food product could have provided early farming populations with a good source of calories, protein, and fat that may have reduced infant mortality.

WWW.ARCHAEOLGY.ORG

Archeologists Discover Medieval Board Game in Secret Castle Crypt in Russia



Russian archeologists say they have unearthed a board game dating back to the medieval period in a newly discovered crypt of a castle in the city of Vyborg. The rare find inside the 13th century Vyborg Castle, near the Finnish border, was uncovered during excavation works in a hidden chamber. The head of the Vyborg museum-reserve, Vladimir Tsoi, posted photos on social media of a fired clay brick with tracings of what looks like a Nine Men's Morris game, thought to have originated over 2,000 years ago. In the checkers-like game, two players move pieces across a grid with the aim of reducing the opponent's pieces to win.

WWW.THEMOSCOWTIMES.COM

ANCIENT MINOAN ELITE GRAVES ON CRETE



Two burials with rich grave goods were found in a pit from the Middle Minoan IA (2100-2000 BC) in Siteia, Crete, during excavations of a palace-related cemetery. The excavations took place for 14 years under Director Emerita of the Ministry of Culture Metaxia Tsipopoulou, at the cemetery of Petras in the area of Siteia, dated to 2800-1700 BC. In the first pit, a primary or original burial of a man included the first weapon found in Petras, a bronze short sword, Tsipopoulou said in a

statement. The first burial also included a "secondary burial of a woman with a large number of gold beads of very fine workmanship" and beads of silver, crystal, carnelian, and jasper. A third burial was unique to Petras and consisted of a tomb made of perpendicular schist slabs, forming a box-like structure. For its era, the Petras cemetery has proven to be by far the largest on Crete. It belonged to elite family members related to the palace in the area.

WWW.GREECE.GREEKREPORTER.COM

Egyptian Artifact Destroyed in Brazil Museum Fire



© PHOTO EGYPT'S MINISTRY OF ANTIQUITIES

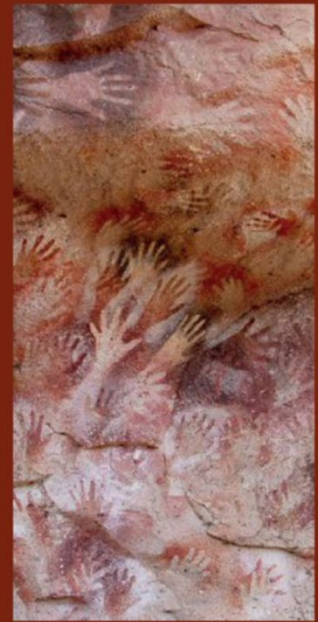
CAIRO, EGYPT—Aham Online reports that as many as 700 ancient Egyptian artifacts were destroyed in the fire that engulfed the National Museum of Brazil in Rio de Janeiro earlier this week. The 200-year-old building was constructed as a palace for the country's ruling family. The Egyptian artifacts in the museum's collection included objects collected by Pedro I, who became the first emperor of Brazil in 1822, and an ancient mummy given to his son, Pedro II, by Ismail Pasha, the Khedive of Egypt. The skull of a woman who lived in Brazil some 11,500 years ago, known as the Luzia fossil, and objects representing South America's cultural heritage, such as items of feather work and masks, are also believed to have been lost to the flames. To read about excavations in Rio de Janeiro, go to "Off the Grid."

WWW.ARCHAEOLOGY.ORG



COLD SPELLS MAY HAVE DOOMED NEANDERTHALS

According to an Associated Press report, a new study suggests that periods of cold, dry climate may have helped modern humans displace Neanderthals from Europe. Neanderthals died out around 40,000 years ago, just a few thousand years after Homo sapiens arrived in Europe. Scientists have proposed a number of explanations, including an epidemic that targeted Neanderthals and competition for scarce resources. The new study draws on previously available data along with new findings on the ancient climate from two caves in Romania. It focuses on two cold, dry periods: One beginning around 44,000 years ago and lasting 1,000 years, and another beginning around 40,800 years ago and lasting 600 years. Both climate events coincided with the disappearance of Neanderthal artifacts and the appearance of



signs of modern humans in sites in the Danube River valley and France. Climate shift would have likely replaced forest with shrub-filled grassland, to which modern humans may have been better adapted than Neanderthals.

WWW.APNEWS.COM

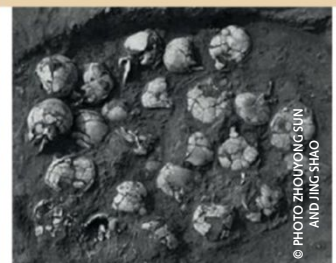
LOST CITY AND ANCIENT HUMAN SACRIFICES UNEARTHED IN CHINA



Live Science reports that a step pyramid in the Neolithic site known as Shimao has been excavated in northern China by a team of researchers led by Li Jaang of Zhengzhou University, Zhouyong Sun and Jing Shao of the Shaanxi Provincial Institute of Ar-

chaeology, and Min Li of the University of California, Los Angeles. It had been previously thought the structure was part of the Great Wall of China, which was built between 2,700 and 400 years ago. The 4,300-year-old pyramid's 11 steps were lined with stone. On

the top step, some 230 feet high, palaces for the city's rulers were built with wood and rammed earth. The top step was even equipped with a water reservoir. The pyramid and its surrounding settlement were fortified with ramparts and gates. Six pits con-



© PHOTO ZHOUYONG SUN AND JING SHAO

taining decapitated human heads were found in the outer rampart. The victims may have been captives from Zhukaigou, a nearby city. For more on archaeology in China, go to "Early Signs of Empire."

WWW.LIVESCIENCE.COM



ICELAND

PHOTO © RAFN SIGURBJÖRNSSON - WWW.ISLANDSMYNDIR.IS





JAPAN, THE MYSTERY OF THE

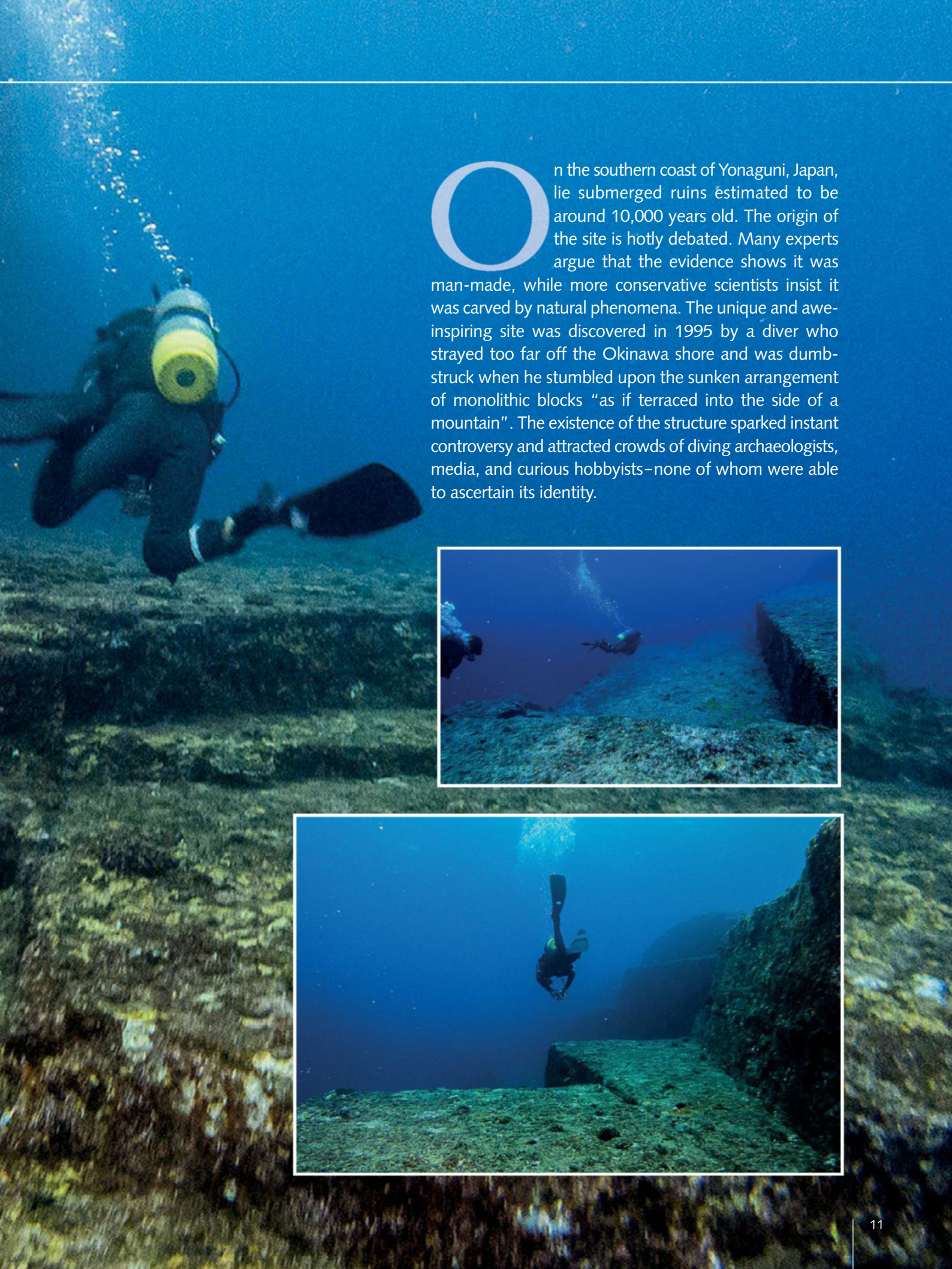
LOST CITY *of*

YONAGUNI

10,000 Year-Old Underwater Ruins of a Sunken City!

text: JOANNA GILLAN





On the southern coast of Yonaguni, Japan, lie submerged ruins estimated to be around 10,000 years old. The origin of the site is hotly debated. Many experts argue that the evidence shows it was man-made, while more conservative scientists insist it was carved by natural phenomena. The unique and awe-inspiring site was discovered in 1995 by a diver who strayed too far off the Okinawa shore and was dumbstruck when he stumbled upon the sunken arrangement of monolithic blocks “as if terraced into the side of a mountain”. The existence of the structure sparked instant controversy and attracted crowds of diving archaeologists, media, and curious hobbyists—none of whom were able to ascertain its identity.





Above, an example of the ruins of a castle in Japan, look very similar to Yonaguni's ruins. (©Ken Funagoshi)

Incredible Discovery

Late in the following year, more serious attempts were made to gather data and map out the structure. The process revealed many surprising findings including what appears to be a massive arch or gateway of huge stone blocks which seemed to fit together perfectly, many right-angled joins, various carvings and what appeared to be stairways, paved streets, crossroads, and grand staircases leading to plazas surrounded by pairs of towering features resembling pylons. As teams of expert divers fanned out from the south coast of Okinawa using grid-search patterns, they found five subsurface archaeological sites near three offshore islands. The locations vary at depths from 100 feet (30 meters) to a shallow 20 feet (6 meters).

Who Made This?

Proponents of the view that the sites are man-made point out features such as two round holes about two feet wide (61 centimeters) and a straight row of smaller holes that appear to have been an attempt to split off a section of the rock by means of wedges, as seen in ancient quarries. Professor Masaaki Kimura, a marine seismologist of the University of the Ryukyus, also pointed out a number of marks, such as a plus sign and a V shape, that appear to show that human beings worked the stone and could have been made



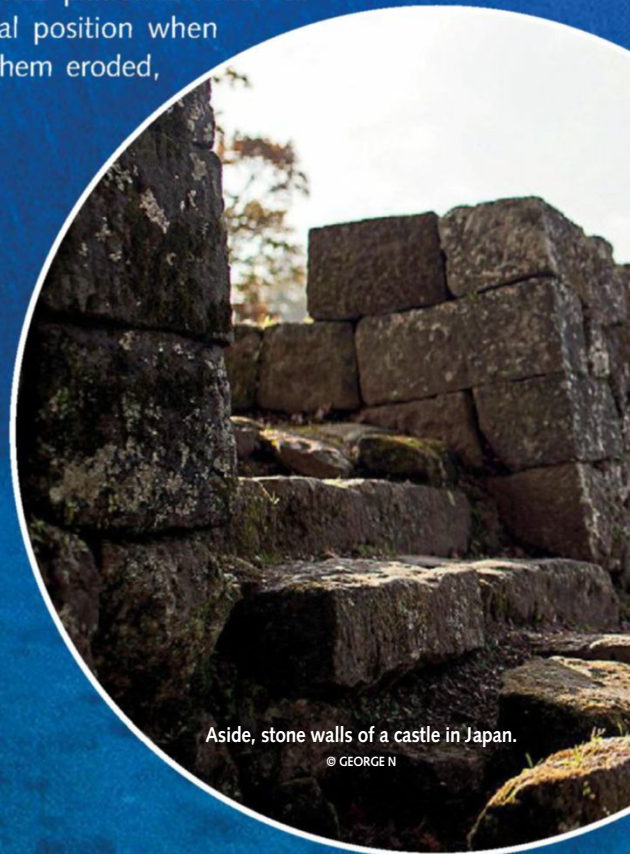




by wedge-like masonry tools called kusabi. While many of the features seen at Yonaguni are also seen in natural sandstone formations throughout the world, the concentration of so many peculiar formations and 90-degree angles in such a small area seems peculiar.

Simply Natural Formations?

Despite the unusual features displayed at Yonaguni, there remains a small group of scientists who have studied the formation and are adamant that the large blocks formed naturally as a result of tectonic movement and other natural phenomena. Geologist Robert Schoch of Boston University is one scientist who believes that the structures were naturally formed—but acknowledges that they may have been used or modified by humans in the past. He points to the fact that the site lies in an earthquake-prone region and that earthquakes tend to fracture rocks in a regular manner. This was also the view of researcher John Anthony West. He believed the so-called walls are simply natural horizontal 'platforms' which fell into a vertical position when rock below them eroded,



Aside, stone walls of a castle in Japan.

© GEORGE N

and that the alleged roads are simply channels in the rock. Other examples of natural formations with flat faces and sharp, straight edges are the basalt columns of the Giant's Causeway in Ireland and the natural staircase formation on Old Rag Mountain.

Remnants of an Ancient Civilization?

Nevertheless, many scientists are persisting in their search for further evidence of their man-made nature with the belief that the stone structures are the remnants of an old city that must have existed around 10,000 years ago when the sea level was much lower than it is today, since it does not appear that the site 'fell' into the sea. One proponent of this view is explorer and researcher Graham Hancock who in his book titled *Underworld* writes: "It was the submerged structures of Japan that first awakened me to the possibility that an underworld in history, unrecognized by archaeologists, could lie concealed and forgotten beneath the sea." Hancock draws parallels between Yonaguni and other ruins found beneath the waters of Lake Titicaca and in Dwarka, off the coast of India, which offer further evidence for the existence of a vast underwater world containing structures stretching





A full-page background image showing two divers in a deep blue underwater environment. One diver is standing upright on the left, while another is crouching on the right, examining a rocky structure. Bubbles rise from the divers, and the water is filled with small, glowing orange particles. The scene is dimly lit, emphasizing the mysterious nature of the underwater world.

back to the dimmest chapters of human antiquity. If the structures at Yonaguni are indeed the remains of an ancient city, one possibility is the prehistoric inhabitants of Japan called the Jomon, who existed from about 12,000 BC to around 300 BC and who developed a sophisticated culture. The Jomon is often compared to pre-Columbian cultures of Pacific Northwest North America because in both regions cultural complexity developed within a primarily hunting-gathering context. Although their society was considered 'primitive' by the standards of later times, they were the first culture on Earth to develop pottery, according to mainstream theorists. Examples of this technology date back to the time when many of the submerged structures of Yonaguni would have been above water, and if they were in fact built by human hands, this would have been the time that their construction was underway. Researchers are continuing to investigate these unique and perplexing underwater worlds with regards to how they relate to our ancient past and to unravel the mysteries surrounding their true origins.



NEXUS

THE ALTERNATIVE NEWS MAGAZINE



Your source of genuine alternative
news and information since 1987.
Subscribe at NexusMagazine.com

NEXUS

Newsfeed.com

NexusNewsfeed.com is a FREE alternative news
and information service, delivered digitally 24/7
to your device or desktop computer.





to feature in
NEW DOCUMENTARY



THE LOST MOUNTAIN GODS OF COLOMBIA

EXPEDITION

FOR ANCIENT-ORIGINS.NET GOLD MEMBERS

[february 2 - 8, 2019]

ASHLEY COWIE

HISTORIAN, THE PEOPLE'S HISTORY SHOW

DR IOANNIS SYRIGOS

FOUNDER, ANCIENT ORIGINS



With explorers, archeologists & anthropologists, armed with advanced archeological technology



Airborne LIDAR - ground penetrating radar technology



A fleet of 4K ultra-high definition video cameras mounted on drones to scan mountain ranges



Police facial recognition software experts to identify carvings

"This project is like Indiana Jones meeting Third Rock From The Sun—a highly qualified gang of adventurers and geeks!"

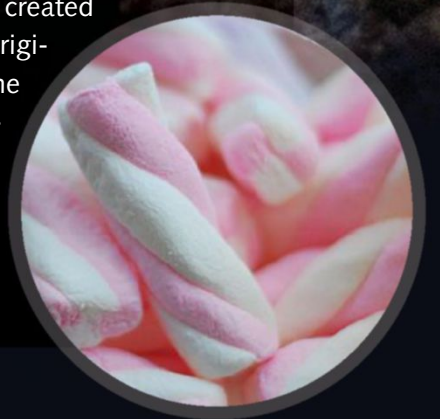
GO TO: members.ancient-origins.net/upcoming-expeditions

A MARSHMALLOW

in the shadow of the pyramids



We have seen them many times in the camping scenes of American films, but their origins are much, but much older than you think, who invented marshmallows? Well it seems that the first to serve this "delicacy" were the ancient Egyptians, about 2000 years before the birth of Christ, who delighted their palates with a primitive form of marshmallows. The Egyptians obtained this trick mixing the sap of the mallow along with nuts and honey. But to have the form we know today, we had to wait the mid nineteenth century when the French pastry chefs created a new version, adding to the original egg whites and sugar. In the twentieth century then marshmallows arrived in the United States thanks to a new manufacturing process invented by Alex Doumak in the fifties. Enjoy your barbecue...



A person with long dark hair and a beard is shown from the chest up, wearing a detailed ancient Greek hoplite cuirass. The armor is made of metal plates with leather straps and buckles. The person is holding a large, curved sword (xiphos) with both hands. The background is a solid blue color.

THE ATHENS HOPLITES PROJECT

*a swordplay
journey
through
centuries!*

Downtown Athens
every Friday (19.30-21.00)
at Kabeiria Dance Theatre
18, Athinas Str.
(Metro Station Monastiraki)

www.athenshoplites.gr
Tel.: +30 6947905354

<https://www.indiegogo.com/projects/the-athenshoplite-project-history#/>



GEOLOGY AND MYSTERY

© ART ROSEMARIE ERNETORP WITH PHOTOS © BEN SUTHERLAND

THE OF THE GREAT

EXCLUSIVE INTERVIEW WITH
ROBERT SCHOCH

text: MASSIMO BONASORTE

“The Dynastic Egyptians two thousand years prior to Plato spoke of the epoch they referred to as Zep Tepi, or the ‘first time’, a ‘golden age’ of civilization. In modern terms, Zep Tepi may well date to the millennia just before the end of the last ice age (circa 9700 BCE).”

Robert Schoch



LAST RIDDLE SPHINX

GEOLOGIST ROBERT SCHOCH REVEALS, IN THIS EXCLUSIVE INTERVIEW, THE SECRETS OF THE STONE LION MONUMENT, WITH A HUMAN FACE. WAS THE SPHINX REALLY BUILT 12.000 YEARS AGO? LET'S FIND OUT.



In this page, professor Robert Schoch during the research in Egypt for the Great Sphinx.
(ALL THE PHOTOS OF ROBERT SCHOCH ARE @CATHERINE ULISSEY AND ROBERT SCHOCH)



In the early 1990s, Dr. Schoch stunned the world with his revolutionary research that recast the date of the Great Sphinx of Egypt to a period thousands of years earlier than its standard attribution. In the interview that follows Robert Schoch will unveil the secrets of the Great Sphinx.

For decades you have been researching ancient civilizations across the world, but the subject that launched you into the world spotlight is your study of the Sphinx in Egypt, which you claim could have originated during the Zep Tepi epoch. How did you first get involved in that research?

“Although I have been interested in ancient civilizations since I was a young child, and I pursued archae-





© RODERICK EIME

ology as part of my undergraduate curriculum in anthropology at George Washington University (I also studied geology), I focused primarily on geology and geophysics (in which I earned my Ph.D.) as a graduate student at Yale University. It was not until the late 1980s, after I had been teaching for several years at Boston University (where I am still a full-time faculty member), that I met the late John Anthony West (1932-2018) who requested that I apply my geological expertise to the question of the age of the Great Sphinx.

Studying the work of R. A. Schwaller de Lubicz (1887-1961), J. A. West had come across the observation made by Schwaller that the Great Sphinx appeared to be weathered and eroded by water, not by wind and sand. This, West realized, presented a conundrum. The Great Sphinx sits on the edge of the Sahara Desert, a region that has been hyper-arid for the last 5000 years, yet according to the conventional dating of Egyptologists, the Great Sphinx was not carved until about 4500 years ago (circa 2500 BCE). I was asked to investigate, and I first travelled







to Egypt in 1990. Among other things that I observed on that first trip was that indeed the Sphinx and the walls of the Sphinx Enclosure were weathered and eroded by water. Furthermore, it was water coming from above, for instance as rainfall beating down on the rocks (and occasional flash floods from higher levels), not from rising Nile River water levels or other rising floods from lower elevations, which would leave different and very distinctive erosional features not actually seen on the Sphinx or the walls of its Enclosure. Instead, there is a rounded, rolling, undulating erosional profile, interspersed with deep vertical fissures, that show all the hallmarks of rainfall weathering and erosion as opposed to weathering and erosion by wind and sand that would be expected in a desert region and is indeed seen on other structures on the Giza Plateau (where the Sphinx is located along with the Great Pyramid and the Second and Third Pyramids). My initial conclusion, which I stand by to this day, was that the only realistic way to account for the weather-



ing and erosion seen on the Sphinx and the walls of its Enclosure must be to suggest that it dates back to a pre-Sahara period.

I also observed that the head of the Sphinx is disproportionately too small for the body. Furthermore, the head does not demonstrate the same distinctive weathering and erosion as the body. It seemed obvious to me that it was not the original head. The current head and face of the Sphinx appear to constitute a Dynastic Egyptian re-carving of an older head. Apparently, I hypothesized, the ancient Egyptians of circa 3000 to 2500 BCE reused, refurbished, and modified a much older sculpture. They repaired the deeply weathered and eroded body of the Great Sphinx by adding small blocks of limestone to cover over much of the damaged surface of the statue, but when it came to what must have been a severely damaged head, instead of attempting to add limestone blocks to it, they cut away the weathered portions and re-carved the head. In the process, it ended up rather small for the body. It seems that for approximately the last

4500 years the Great Sphinx has had the body of a lion with a human head; however, I reasoned in 1990, the original head may not have even been that of a human. Perhaps the original statue was a lion rather than a sphinx.

The Dynastic Egyptians spoke of a remote time, thousands of years prior to their civilization, an epoch that they referred to as Zep Tepi. This can be considered the “first time”, a primordial “golden age”, a time when the



Two of the most important researchers that pointed out the Sphinx water erosion hypothesis: professor Robert Schoch and John Anthony West.



“gods” inhabited Earth and spread civilization among humanity. Not unexpectedly, the mainstream academic view holds that the concept of Zep Tepi (as well as the related concept of Atlantis, which Plato wrote about so eloquently) is nothing more than an ancient myth without any factual basis, as true civilization did not arise until about 6000 to 5000 years ago according to the standard textbooks. However, I am now convinced that the original portions of the Great Sphinx, before it was repaired and reworked by the Dynastic Egyptians, represent actual physical remains that date back to Zep Tepi. Furthermore, I now believe that we can date Zep Tepi to about 12,000 years ago – that is, to the end of the last ice age.”

Why was much of the scientific community against your theory that the Sphinx is much older than currently claimed?

“The “scientific community” was not against my conclusions regarding the Sphinx, but rather it was various archaeologists (who, with all due respect, may or may not be scientists), Egyptologists (who are generally not scientists), and historians who opposed my ideas. I want to point out that when I first presented my research on the Great Sphinx to my scientific peers in 1991 at the Annual Meeting of the Geological Society of America (GSA), I received overwhelming support from my geological colleagues, those best able to understand and evaluate my data and conclusions. Furthermore, the typical geolo-



gist has no personal vested interest in how far back the origins of the Sphinx might go – 4500 years or 12,000 years into the past. However, within hours of my presentation I began being attacked by Egyptologists, archaeologists, and historians who had personal and vested interests in the age of the Sphinx, as some had built their careers and written numerous books and articles about the timeline of Egyptian civilization specifically and the origin and development of civilization more generally. I was questioning their dogmatic beliefs. I was upsetting their applecart and undercutting the very foundation of their house of cards (pick whatever cliché you like). It did not matter if they neither understood

my analyses nor could refute my data. As one Egyptologist said to me bluntly (and unfortunately off the record) at an Egyptological gathering shortly after the initial public announcement of my Sphinx research, he did not understand geology and could not evaluate my argument, but he simply knew I was wrong. Furthermore, he advised me that there are a lot of rocks to study around the globe, and he strongly suggested that I study the rocks of some country other than Egypt. I realized that this was a not so thinly veiled threat, yet his comments had the opposite effect that he intended. I was even more determined than ever to pursue the evidence regarding not just the age of the Sphinx but the origins of civ-

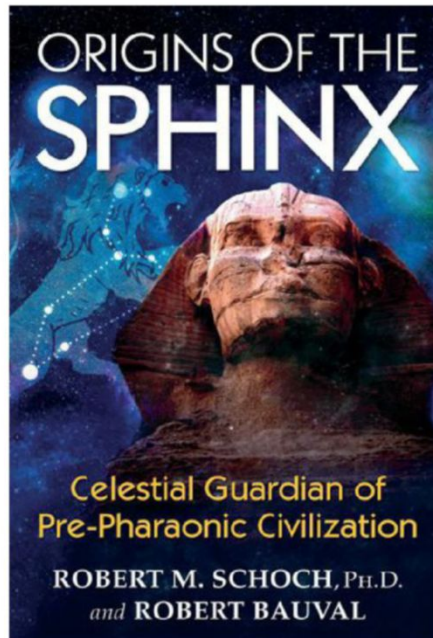


The Dream Stela of Tuthmosis IV.

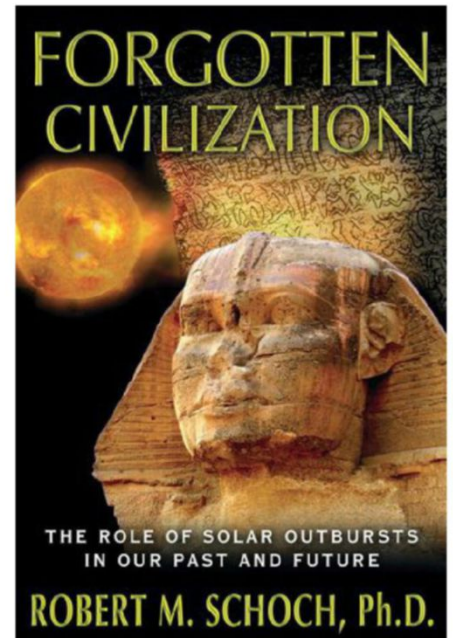
ilization more generally. Decades later, I am still on the quest”.

What was the relationship between the Sphinx and the pyramids in the Giza landscape?

“The Great Sphinx sits due east of the Second Pyramid. To the northeast of the Second Pyramid is the Great Pyramid, and to the southwest of the Second Pyramid is the Third Pyramid. In addition to these major pyramids, there are a number of smaller pyramids on the plateau, as well as tombs, shafts, and other structures. Traditionally, and according to conventional Egyptologists, the Great Pyramid, Second Pyramid, and Third Pyramid are attributed to the pharaohs Khufu (Cheops), Khafre (Chephren), and Menkaure (Mycerinus) respectively and date to the pe-

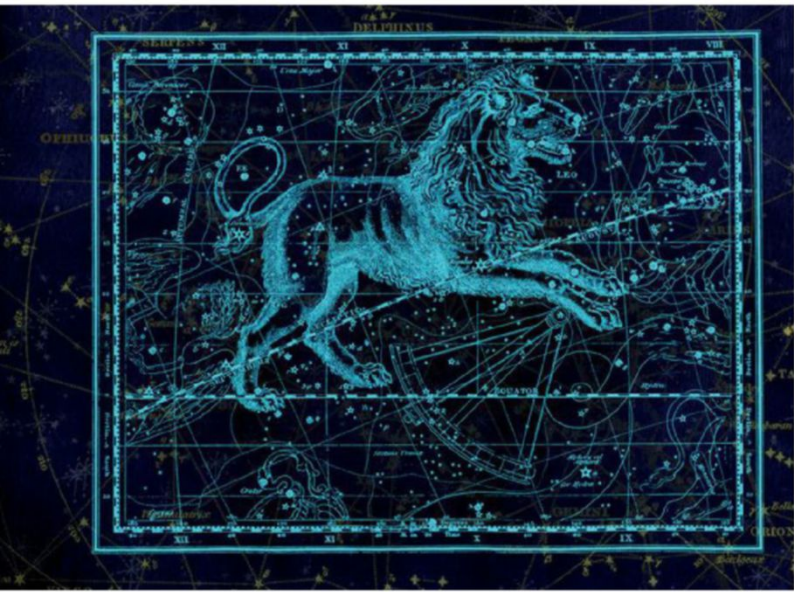


riod of circa 2550 to 2450 BCE. However, I question these dates and attributions. Although, like the Great Sphinx, I have little doubt that the Giza pyramids were used and proba-



bly restored, rebuilt, or added to by the Dynastic Egyptians, I suspect that the origins of all three pyramids date back to the time of Zep Tepi, circa 10,000 BCE, just as does the





Great Sphinx. In my assessment, this is corroborated by Robert Bauval's correlation of the positions of the three Giza pyramids with the belt stars of Orion relative to the Milk Way (represented by the Nile River on the ground) at circa 11,000 to 10,000 BCE, but not during the circa 2500 BCE era (see discussion in *Origins of the Sphinx*)".

Some researchers claim there is evidence for a second Sphinx and that it may be located beneath a large mound situated parallel to the current Sphinx.

What is your opinion of this theory?

"On the granite Dream Stela of Thutmose IV, circa 1400 BCE (illustrated and discussed in *Origins of the Sphinx*),











that sits between the paws of the Great Sphinx, two Sphinxes facing in opposite directions are illustrated. This has led many researchers to hypothesize that there may be a “second sphinx”, complementing the Great Sphinx. I have searched for a possible second sphinx, and looked at a number of suggested locations and theories for a second sphinx, but so far I am not convinced that it has been found. Perhaps it never existed, perhaps it was destroyed (or partially destroyed and reworked, such that it is no longer readily recognizable), or perhaps it is still hidden under sand and debris. I just do not know”.

Your more recent work refers to the Sphinx as the lioness Mehit. Can you tell us a bit about how you developed this theory?

“To give proper credit, it was my colleague and friend Dr. Manu Seyfzadeh who discovered the hieroglyphic evidence, some of which dates to the late 31st century BCE and is among the earliest hieroglyphic texts preserved, that refers to the statue we now know as the Great Sphinx. However, at that remote time the statue was apparently not a sphinx, but rather a guardian lioness known as Mehit. A title that was held by various high officials in Old Kingdom Egypt can be translated into English from the hieroglyphs as “Overseer of the Scribes of the King and Master of the Key to the Lioness” or as “The King’s Chief Librarian and Guardian of the Royal Archives of Mehit”. In these titles the goddess Mehit is shown as a lioness with a “bent rod” emerging out of (or alternatively, inserted into) her back. As Dr. Seyfzadeh determined, based on the context of the inscriptions and other evidence, the bent rod in the hieroglyphs represents a physical key to an archive that the goddess Mehit guarded on the Giza Plateau. Furthermore, based on an early inscription, it can be interpreted that the archive is physically under a huge statue of the goddess; no such giant statue is evident today on the Giza Plateau, unless we consider the Sphinx. Putting all of the evidence together, originally the Great Sphinx was not a sphinx at all, but rather the lioness Mehit; subsequently her head





was re-carved into the human dynastic head that we see now (and which, as already mentioned, is disproportionately small for the body). During our seismic studies around the base of the Sphinx we discovered an artificially-carved chamber, which I believe could have served as a secure archive locked with a key – the archive that is referred to in the inscriptions. And relative to the dating of the original Mehit-Sphinx statue, the end of the last ice age (circa 10,000 BCE) corresponds with the astrological Age of Leo and at that time the lioness Mehit, facing due east, would have watched the constellation of the lion, Leo, rise in the sky on the morning of the vernal equinox”.

How have your views about the Sphinx changed since you first published your groundbreaking research back in the early 1990s?

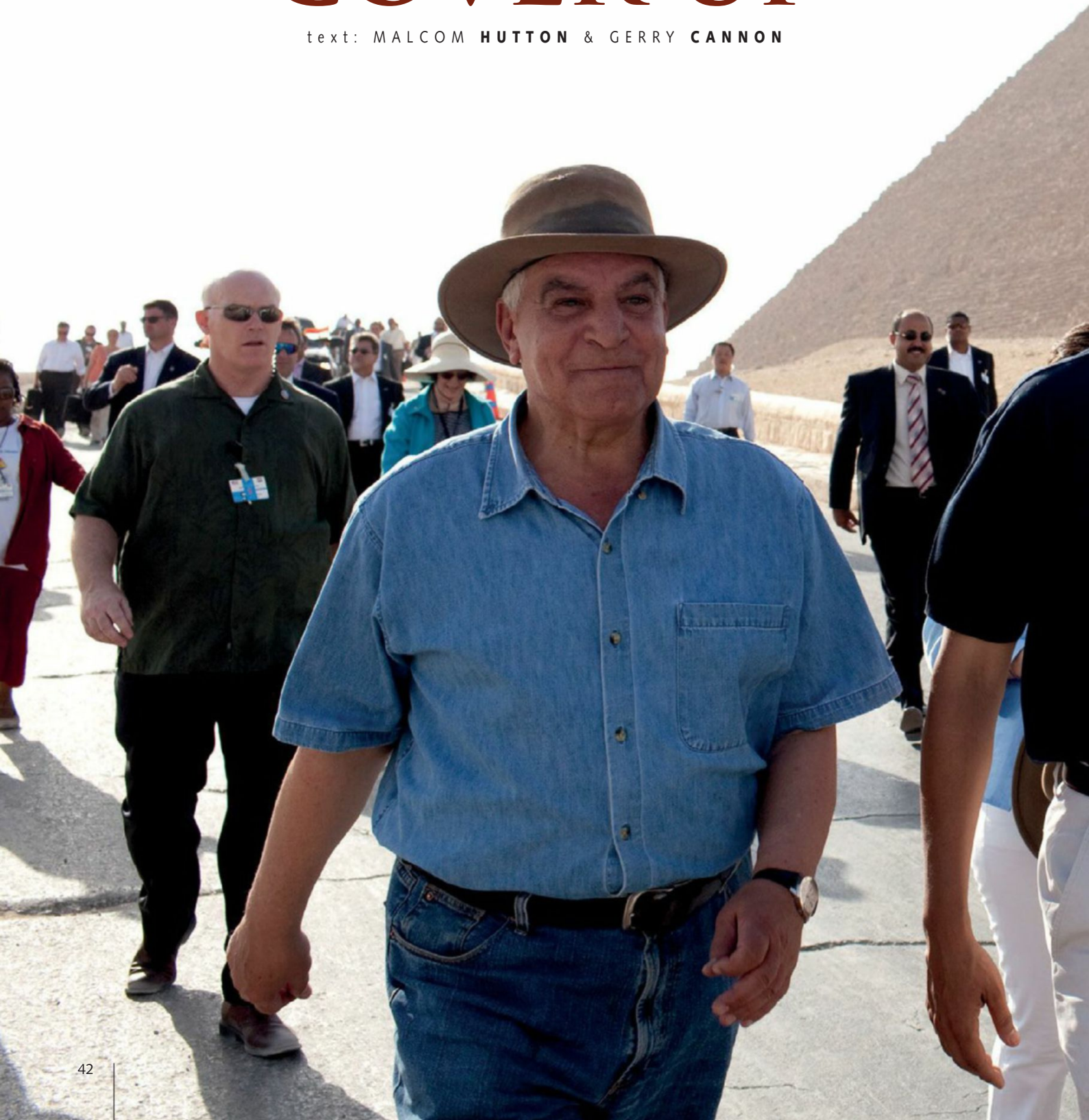
“Back in the early 1990s, utilizing the evidence I had available at that time, I estimated that the origins of the Sphinx went back to at least 5000 BCE, and perhaps to 7000 BCE. This was based in part on a “linear” calibration of the seismic data regarding subsurface weathering patterns around the base of the Sphinx that was collected with the assistance of geophysicist Dr. Thomas Dobecki. Here is not the place to go into technical details, but suffice it to say that I now realize a better fit for the data gives an age for the original Sphinx of circa 10,000 BCE. Furthermore, a date of circa 10,000 BCE is in line with the date for an incredibly sophisticated site that was discovered subsequent to my initial work on the Great Sphinx – namely Göbekli Tepe. (For details regarding how I arrived at my current dating for the origins of the Great Sphinx, please refer to my books *Forgotten Civilization* and *Origins of the Sphinx*.)”

For readers who would like to delve deeper into my work on the Great Sphinx and why I date it to the Zep Tepi epoch, I refer them to my books *Forgotten Civilization* (Inner Traditions, 2012) and *Origins of the Sphinx* (co-authored with Robert Bauval, Inner Traditions, 2017), as well as my website: www.robertschoch.com



THE BIG SPHINX COVER UP

text: MALCOM HUTTON & GERRY CANNON



HIDDEN CHAMBERS, AN UNEXCAVATED MOUND AND ENDLESS DENIAL



In this page, President Barack Obama tours the Pyramids and Sphinx with Secretary General of the Egyptian Supreme Council of Antiquities Zahi Hawass.



Egypt continues to be one of the main draws for archaeologists digging for answers. When British Egyptologist Howard Carter discovered the tomb of Tutankhamen on November 4, 1922, it had lain nearly undisturbed for over 3,000 years. Yet now our attention is focused on the latest attempt to hide the real history of an unknown ancient civilization that left us with great wonders both above and below the sands of the Giza Plateau. The first news of a 'Secret City' hit the world press in the first week of March 1935. By July of that year, much more had been found and the *Sunday Express* ran an article by Edward Armytage

who had just returned to England from Egypt where he had watched the excavation of an ancient Egyptian city that was then thought to date back 4,000 years.

Media Silence

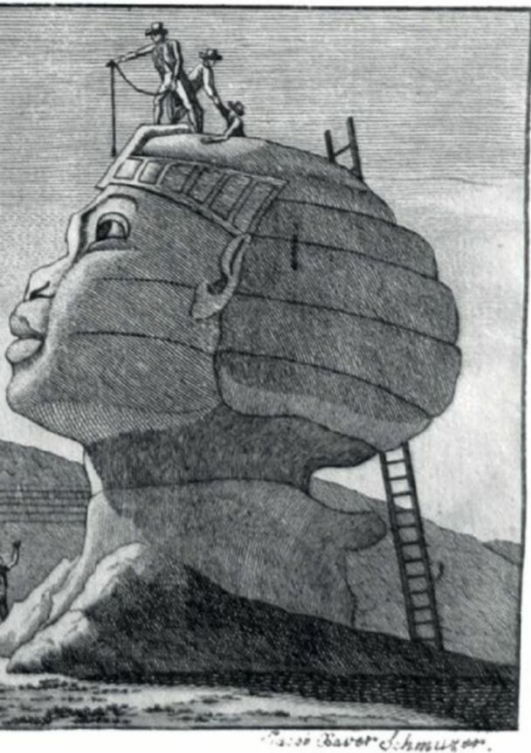
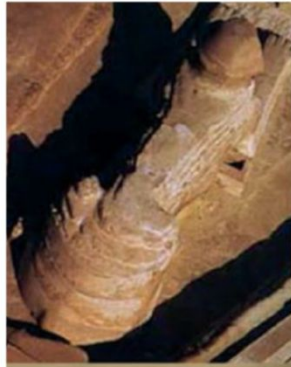
...then came silence, as if every living Egyptologist had lost all interest in this wonderful underground metropolis. All their articles during the ensuing years were centered on tombs of queens and shafts that had been sunk deep into the ground to burial tombs some time during the 24th Dynasty, (which was as late as 732 BC to 716 BC). It is very odd that such an immense discovery of a whole underground city dating back at least 4,000 years was ignored



The Sphinx in a drawing of Dominique Vivant Denon where we can notice the entrance on the head.

completely in favor of a late period Dynasty that almost passed without notice! That was some eighty years ago and today we have come up against a similar 'rose granite block wall', in the form of the former Minister of State for Antiquities Affairs, Zahi Hawass, who held that position until Egypt's revolution in 2011 that toppled Hosni Mubarak—and also ended Hawass' controversial reign as the supreme chief of all Egypt's antiquities. However, he still has his 'finger in the pie' so to speak.

Much has been written about the Egyptian 'Indiana Jones' who presents a big smile at one moment but red-raged faced the next when any unwelcome question is posed to him. This side of his character is well documented in Robert Bauval and Ahmed Osman's book *"Breaking the Mirror of Heaven"*. However, such a temperament doesn't duly



In this page, the controversial images of the video that show Zahi Hawass during an inspection on the top of the head of the Sphinx. It is clear that there is a hole, so what do we have inside the Sphinx? Is still a mystery.



explain why Zahi Hawass has so publicly announced that there is nothing at all below the Sphinx, neither any tunnel nor a single chamber, when there have many photos and videos of him entering descending shafts from the head of the Sphinx and another at the far rear of the Lion Body. Are we supposed to forget completely what we have seen several times in the past and accept such denials without question?

A Hole in the Sphinx's Head

Around 1798, Vivant Denon etched an image of the sphinx, although he hadn't copied it that well. However, he no doubt knew that there was a hole on the top of its head as he had drawn an image of a man being pulled out. It seems quite clear from the totally different construction materials and colour of the Sphinx head, which we believe is not rock, but some type of man-made substance compared to its limestone and eroded body, that the head and face of the Sphinx must have been changed from its original shape long after the monument was first carved. There is hardly any erosion to the head compared to its body.

The sides of the head are quite smooth, and we only need glance at the mythical creature to spot the lighter colour of the body compared to the darkness of the head. According to Tony Bushby in his *"The Secret in The Bible"* a badly fragmented Sumerian

cylinder tells a tale that could easily be taken as having happened at Giza and involving a beast that had a lion head with a tunnel entrance hidden by sand. Everything now points to the Sphinx body having been sculpted out of natural stone when there was frequent heavy rainfall—and that takes us back to about the same time that researchers Robert Bauval and Robert Schoch have calculated for the construction of the Orion's Belt Pyramids, i.e. circa 10,450 BC.

Two Sphinxes?

There have been sketches of the Giza (the word Giza in Ancient Egyptian means 'Hewn Stone') complex from as far back as 1665 and some do show two heads peering out of the sands, one usually having female features. The reason for this theory may be to place the lion-headed goddess, Sekhmet into the Giza Mount frame. In the ancient Egyptian belief system,



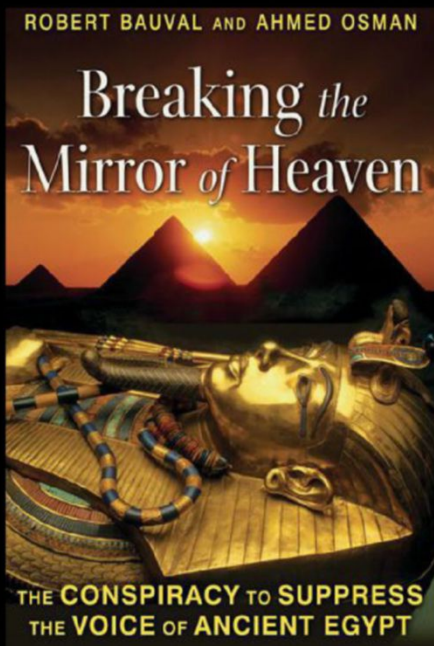




there were two 'Lions of the Mount'. It was an ancient Egyptian practice to inscribe two lions, which they called Akerw, next to their doorways for heavenly protection and that would lead us directly to a mound near the sphinx, which co-author

Gerry Cannon has identified and measured (*"The Giza Plateau Secrets and a Second Sphinx Revealed"*). Could this mound contain the buried body of a second sphinx? One would have thought that this mysterious, large, covered shape so close to the

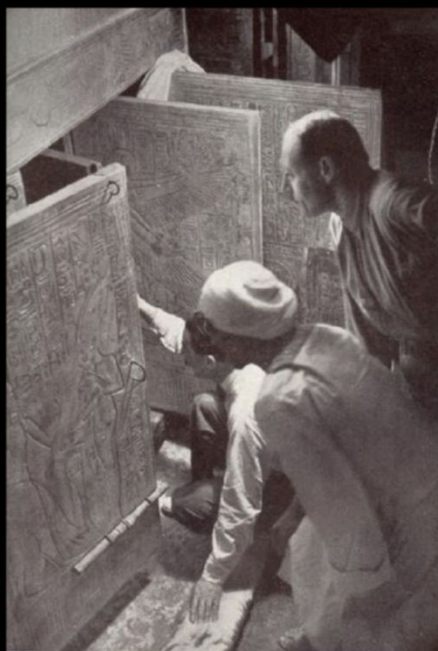
sphinx would have been greeted with great enthusiasm by the Egyptian authorities, yet Zahi Hawass and American archaeologist Mark Lehner didn't want to listen to his theory, according to a reliable source. Gerry Cannon had contacted someone in a renowned institute in Cairo that had equipment which could detect objects under the sand. That person applied for a permit to the then Supreme Council of Antiquities to investigate the mound, but they didn't respond. Apparently, no one else was granted a license to investigate the specific area of the mound where we believe a Second Sphinx could be unearthed. No doubt they had a reason for it! However, as the researcher Kerry Sullivan points out "none of these theories explain the jarring disproportionate nature of the sphinx's head. Historical architect Dr. Jonathan Foyle has said: "The head and body were massively out of proportion...[and] the reason for this could be that the Sphinx originally had an entirely different head - that



of a lion... To early Egyptians, the lion was a much more potent symbol of power than the human face." At this point in history, lions still inhabited Giza and the surrounding areas. Whether it was due to the erosion of the soft limestone or for political reasons, supporters of the lion-head theory argue that the Great Sphinx was remodeled to have the face of man, possibly of a pharaoh, an act that reduced the overall size of its head significantly".

Why the Denial?

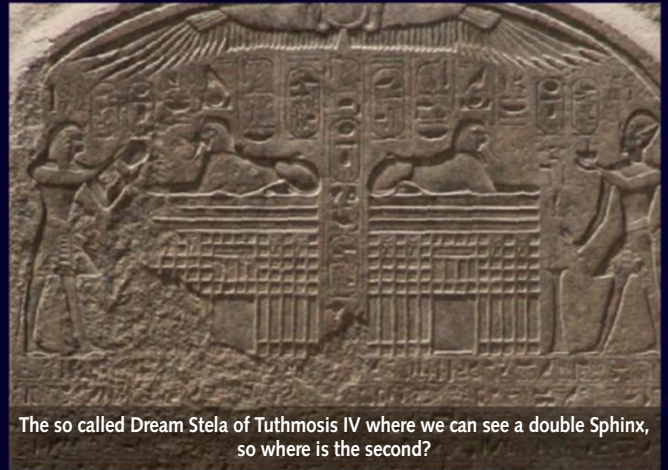
Why would Egyptologists be so alarmed by the suggestion that there was something that had been missed for centuries? Is it possible that they don't want to reveal something beneath that mound? It isn't reasonable that anyone should have so much objection to any kind of probe or even a simple aerial photograph being taken, which might lead to the discovery of yet another amazing wonder of the world (and a wonder that would draw many more thou-





sands of tourists to Egypt). They won't even admit to ever having examined the mystery mound themselves. A few years ago, Zahi Hawass met the Foreign Press Association in Cairo to vent his frustration with a group of alternative-scientists whose personal attack, through television and other media, had escalated to the point where it had become threatening. Apparently, he was worried that an American television interview would support and publicize their ideas, which he suggests were purely for personal gain.

He said in a statement: "I want to talk about things that do not make any sense," expressing his increased frustration with what he commonly classified as "pyramidiots" - those with views greatly at variance with the established scientific community. "They are saying secret excavations...are going on around the Sphinx and are not being revealed. This is definitely not so." Zahi Hawass is not only a great showman and probably the most knowledgeable man in the world about an-



The so called Dream Stela of Tuthmosis IV where we can see a double Sphinx, so where is the second?

cient Egypt, he has also achieved a lot to promote tourism for his country. However, he appears to have an agenda, and that is to keep in place the conventional understanding of ancient Egyptian history, no matter how many new findings contradict what is currently believed to be true.

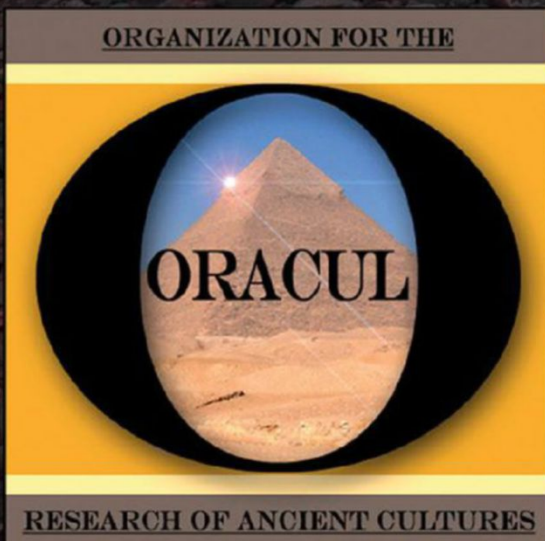


ORACUL's June 2019 Egypt Tour

*5 June – 18 June 2019
with Dr. Robert Schoch
& ORACUL Advisor
Mohamed Ibrahim*

Including a Nile cruise
and visits to major sites
on the Giza Plateau,
Saqqara, Dahshur, Abydos,
Dendera, Karnak, Luxor and
the West Bank, Edfu, Aswan,
Abu Simbel, and more...

**Special entrances to
the Great Pyramid,
the Sphinx Enclosure,
and other locations!**



Organization for the Research of
Ancient Cultures (ORACUL) is a
501(c)(3) not-for-profit organization
dedicated to the scientific study of
civilization's origins.

For information and reservations,
please visit www.OraculOnline.org



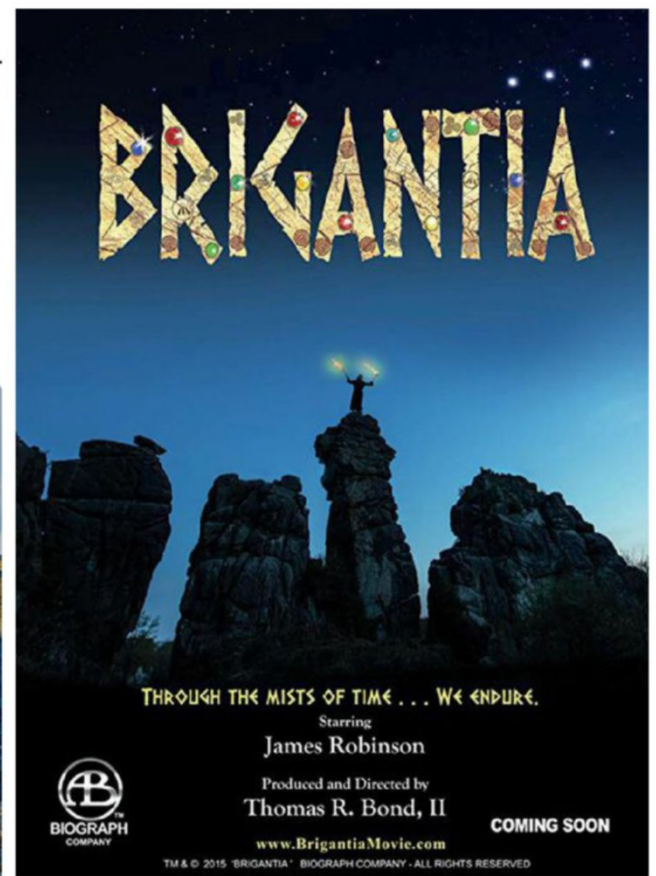
INTERVIEW WITH **THOMAS BOND II**

text: JOANNA GILLAN

A history that has never been told

BRIGANTIA

The Movie



Upcoming film **BRIGANTIA** tells the true history of the ancient Brigantes of northern England and resounds with the mystical and magic of stone circles, the Druids, and never-before known historical facts that are brought to life in narrative drama. Producer Thomas Bond II, President and CEO of The Biograph Company, as well as being the son of late Superman and The Little Rascals actor Tommy Bond, shares his vision for **BRIGANTIA**, its impact, and its secrets.

Your upcoming film Brigantia tells a story in connection to the ancient Brigantes of northern England. There were dozens of tribes in Britain back then, what made you focus on the Brigantes?

"The Brigantes were the most prominent tribe in north England, with one of the most advanced civiliza-





tions that resided in what is now 'Yorkshire'. Also, they were considered much older than the tribes of the south. It is legend that originally the Brigantes came from the old civilization of 'Doggerland', a Roman slang name for the lost continent known in ancient Brythonic as Bro a-Gwer. This is now fact from legend that there was actually a 'Continent' and it was swept away by a giant tsunami. The remnants of the people were able to find safety in the high mountains of the island of Pretani (Present-day Britain), and this is where in legend the Brigantes mingled with the tribe that lived there. I want to be clear, they were NOT 'Celts', though familiar with them".

How historically accurate will the film be?

"As correct as possible. Without a lot of the 'Verified' information that had carried over from the ancient Britons since there was no official 'Written' word, it has been very difficult but we are very positive taking from many resources including legends that we feel were based in fact. Although, there has been some 'Written' word discovered of a pre-Ogham genre, some of this is in old Ireland. However, as one knows, legend is based in fact, and with logic and discerning of realistic editing and vetting is fairly simple to weed out, the mythology from facts. Though some of the 'Facts' are harder to believe than myth. So, 'Yes' we painstakingly



Above, Bond and Frank Marks dowsing. ©photo by Lisa Bond

have made every effort to use factual and cited information along with fragments coupled with realistic 'Legend' stories".

The film Brigantia is said to explore the roots of ancient Britain, how far back will it go?

"The film will briefly go back over one million years. But the majority of the story takes place from around 20BC to 43 AD during the time of Christ and the second Roman invasion".

Can you tell us a bit about the research process and how you have pieced together what life was like for the Brigantes?

"Well, supposition cannot be avoided in research due to the nature of this project, but we keep it to a minimum. Mainly we have gone back into notes and literature dating back to 30BC and using literature and writings as recent as the 1500's. As known, there was a new 'Druid' movement which embraces the much older 'Pagan' view, and unrelated to the ancient 'Druids', which ironically we found out has roots and linked with

very early Christianity. It has been quite an ordeal, but as piecing together fragments of papyrus with missing gaps, we do the best to realistically bridge those gaps. With the extensive amount of research that was done, we are thinking of having a 'Companion' book to go along with the film, written by Frank Marks our research producer and my wife Lisa Bond who is from that area

and did a remarkable amount of research on early Britain".

Will filming be taking place in the original homelands of the Brigantes?

"Absolutely, and very proud to be filming in the ancient lands of Yorkshire, Anglesey, and middle-England".





Tell us about your cast and who is involved?

"We are very happy to have as our lead James Robinson, who was 'Young William Wallace' in another epic period film 'BRAVEHEART'. James is very special, and I want to make clear the others that are coming onboard the film bring a great and positive energy. You have to be true and 'Grounded', and very proud of our people".

As well as offering a window into the ancient Briton culture, the film

will be touching on a lesser-known aspect of ancient Britain – the magic and mystery of the Druids. Can you tell us what role they will play in the film?

"It is sad that there are so many lesser-known facts never revealed about the ancient history of Britain. The powerful spiritual aspects of the Druids play a major role in this film. So much of this has been hidden and all the concentration has been on the post-Roman period where it is 'Assumed' they brought the 'Civilized' world to Britain, this is

just nonsense. The ancient Britons had a civilization far superior to the Romans, and more reminiscent of the very ancient Greeks. This was wiped out with the destruction of what is known as 'Doggerland', but there remained remnants in Pretani, where there were roads, commerce, cities, and yes, even forms of science and mind work, even ESP which is now considered a 'Factual' subject.

The 'Druids' were 'Ministres', they dedicated their entire lives to the spiritual, the mind and universal power of the



spirit. Even 'Jesus Christ', whatever your beliefs, was a scholar of 'Druidism', along with his mother Mary and grandmother Anna, who most say was from ancient Britain. Also, Druids believed in change and liberal in thinking, and would adapt their beliefs once more knowledge was obtained. This is why many became involved with the new 'Christianity' movement, NOT the latter 'Church', but the early mystical and raw Christianity taught by Christ, not edited and deluded by 'Man'. Also, a little secret, Druids DID master

vibration of energy and proof dictates they did move giant stones by only the fingertips through sound vibrations from instruments, and 'Bent' the air, also we firmly believe ESP too, there are many accounts of this. Today, we know all of this is very possible through modern quantum physics. But, to sum it up, this WILL be shown in the film, and much more. This has never been done in a film before such as this".

You've claimed that the film will reveal never-before known historical facts.



Producers Thomas R. Bond II and Frank Marks
script meeting (© BY LISA BOND)





In this photo, Bond, Lisa Bond and Frank Marks (©photo by Grace Kakuya).



Can you tell us how you came upon such hidden historical information?

"We acquired information through a massive amount of research on facts and sources that have been over-looked for so many years. Again, the 'Magic' of the Druids will show valid forms of scientific physics. For instance, the different music, chants and sounds made during the rituals create effects, different sounds, differ-

ent frequencies. The ancient circle, the 'Henge' stones resonate actual specific frequencies. As a pebble is dropped into a pond, there is a ripple. When multiple pebbles drop into a pond it creates multiple waves that intersect causing change and effect. Also, on the 'Henges', it is a 'Physics-Scientific' fact that the placement of these stones can act as an organic 'Magnetron'. That is just a 'few' of the incredible findings that will be dramatized in this film, without giving it all away".

How will 'BRIGANTIA' differ from other films that delve into the history of ancient Britain?

"No film has ever taken the effort to delve into this part of Britain's history; Why? That is a mystery in itself. I personally know some who actually refused involvement, because of the spiritual subject matter. So, maybe for fear, or something else? I don't know. I do know it has been very difficult to find a committed cast that are spiritually balanced

enough to be able to 'Deal' with the subject matter, that is how strong this film is. This is the only film of its kind done to this extent to delve into deep spirituality, or delve this deep into the secret history of Britain. This is why this film is so important, and we feel will be a great success and an entertaining learning for all audiences".

For more info: <https://twitter.com/BrigantiaMovie>



Mighty Cartimandua,

Queen of the Brigantes Tribe and Friend to Rome

Standing next to Westminster Bridge and the Houses of Parliament in the heart of London is a giant bronze statue of a woman with her two daughters on a chariot. This was Boudicca, the queen of the Iceni tribe, and arguably one of the most well-known figures from Roman Britain of the 1st century A.D.

Less well-known, but perhaps more significant was Cartimandua, the queen of the Brigantes tribe. Although both women were powerful figures in their own right, one distinctive feature that separated the two queens was their policy towards the Romans. Whilst Boudicca famously led a rebellion against the Romans, Cartimandua pursued a more pro-Roman policy.

Cartimandua's tribe, the Brigantes, occupied the region known today as northern England, and was said to be the largest tribe on the British Isles. When the Romans under the emperor Claudius invaded Britain in A.D. 43, Cartimandua may have already been the leader of the Brigantes. It is also possible that Cartimandua was one of the eleven rulers of Britain who surrendered to Rome without a fight, as mentioned on the inscription on the now lost Arch of Claudius. Thus, the Brigantes tribe was a client kingdom of Rome, whose loyalty to the empire ensured its autonomy.

In A.D. 51, the leader of the Catuvellauni tribe, Caratacus, was finally defeated by the Romans after resisting them for almost decade. He decided to flee to Cartimandua for sanctuary, only to be surrendered by her to the Romans. Although this ensured the favor of the Romans, it made her less popular with her own people. Cartimandua's loyalty towards Rome, however, would not go unrecognized, and she was rewarded handsomely by the Romans.





More importantly was the military support provided by Rome several years later.

In A.D. 57, a quarrel arose between Cartimandua and her consort, Venutius. This resulted in a civil war when Venutius, angered by the capture of his brothers and relatives by Cartimandua, invaded her territory. The Romans decided to interfere by sending military aid, first auxiliaries, and then a legion, to their client. As a result, Cartimandua was able to secure her throne, and it seemed that the queen and Venutius were reconciled for the time being. Rome's support for Cartimandua would be repaid several years later in A.D. 60/61, when Boudicca led a revolt against Rome. Cartimandua did not join the revolt, thus relieving the Romans from the fear of being attacked from the north. Had the anti-Roman Venutius emerged victorious during the Brigantine civil war, the fate of the Roman army in Britain may have been quite different.

In A.D. 69, Cartimandua decided to divorce Venutius, and marry Velllocatus, his armor-bearer. According to the Roman historian Tacitus, this was prompted by the queen's passions. Although this may be true, the situation may be more complex than just a simple love affair. A.D. 69

was also the year of the Roman emperor Nero's death, and the Roman Empire was plunged into chaos. The time was ripe for Venutius to settle old scores, and Cartimandua had to act swiftly. It has been argued that by taking Velllocatus as her consort, Cartimandua effectively deprived Venutius of his most trusted client-chief, and weakened his power. Nevertheless, Venutius had the affection of the Brigantes, and he led a revolt against Cartimandua. Once again, Cartimandua sought the Romans for help. This time, however, the Romans could only afford to send auxiliaries, as the legions were busy fighting in other part of the empire. Although she lost her throne, Cartimandua managed to flee to the Roman fort at Deva (modern day Chester). Following the defeat of Cartimandua and her Roman allies, Venutius would lead the Brigantes for a brief period of time. He would eventually be vanquished by the Romans, thus bringing the territory of the Brigantines under direct Roman rule. As for Cartimandua, the once mighty queen simply vanished from the historical records, her fate unknown, and remains a mystery to future generations.

Dhwty

BRIGANTIA



THROUGH THE MISTS OF TIME . . . WE ENDURE.

Starring

James Robinson

Produced and Directed by

Thomas R. Bond, II



www.BrigantiaMovie.com

COMING SOON

TM & © 2015 'BRIGANTIA' BIOGRAPH COMPANY - ALL RIGHTS RESERVED

INTERVIEW WITH HUGH NEWMAN

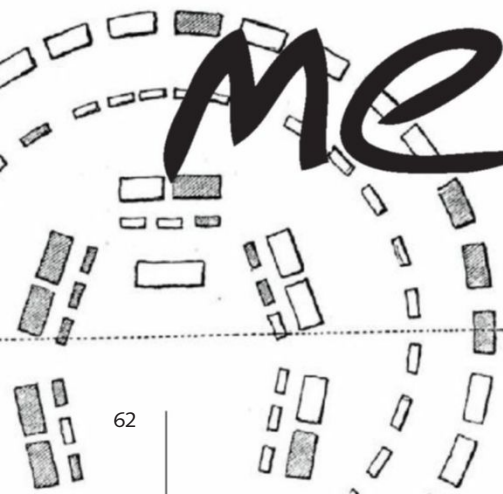
FOUNDER OF MEGALITHOMANIA

text: MICKI PISTORIUS

Encoded with sophisticated mathematics and alignments, do stone circles hint at advanced ancient understandings?

Over 1000 stone circles have been recorded in Britain, and sites such as Gobekli Tepe in Turkey, Karahunge in Armenia, and Msoura in Morocco are rewriting the dating and origins of the stone circle builders. These rings of stone have now been recorded worldwide. Subtle earth energies, underground water, and unusual have been detected at these sites. The positioning of the formations in relation to other sites within the landscape suggests their geomantic location was an integral part of their design. Hugh Newman is author, ancient sites explorer and the founder of Megalithomania.

The following interview is focused on his last book **Megalith Studies in Stone**.



Megaliths:

The forbidden



“Whoever made these magnificent structures had a very deep understanding of engineering, surveying, geometry, metrology and astronomy. And they were not an isolated group of builders—as we will see in the pages which follow, stone circle building was once a truly global endeavour.”

knowledge is uncovered



In your new book, that you share with 6 other authors you not only discuss megalithic sites in Britain, but all over the world, including Japan, Australia, India, Pakistan, South Africa, America's Europe, Asia and the Middle-East. Do we know if there is a golden thread of common function among all these sites? Were they all related to astroarchaeology, healing powers, mystic acoustics conjured up by mathematics, or some under secret that needs to be unveiled?

"Research over the last 60 years has shown that many other circles not only use sky and landscape alignments to mark astronomical events, but also share geometrical forms and measurement systems. They also had a wide understanding of many disciplines, both scientific and mystical, and brought all this knowledge and wisdom into constructing these sites".

Gobekli Tepe dates to circa 12 000 BC, 7,000 years before the pyramids of Egypt were constructed. Do you concur with Robert Schoch's theory that Gobekli Tepe and the Sphinx may be "contemporary" of a sophisticated civilization that existed pre-SIDA (solar-induced dark age at the end of the last ice age circa 9700 BC)?

"It is possible there is a connection, but no carbon dating has proved the Sphinx or the pyramids to be that old. However there are very early structures such as Nabta Playa stone circle in southern Egypt that dates to 5000 BC".

"Over some 3,000 years the Gobekli Tepe circles were filled in with rubble to create mounds, and other circular enclosures built on top". If the circles were filled in over a period of 3,000 years, it means they were not filled in in haste. Do you think they anticipated an upcoming solar burst at some time, through sophisticated mathematical calculations, or what other reason would there be for them to have covered up these sites?

"This is still not clear, but we do know that at around 8000 BC, the entire complex was carefully reconstructed and covered up. It seems like it was a 'time capsule' to preserve this civilization that was at the end of its lifespan, or they migrated to other territories".



Above, the labyrinth of Tintagel, Rocky Valley.



© BLINKING IDIOT

Above, the Twelve Apostles on Ilkley Moor.



Above, the Ales stenar stone boat, in Sweden.



Over one thousand of megalithic sites are documented in the British Isles alone, dated between 3500BC and 1500 BC... Sligo dates to around 4600 BC, and monolithic rings then remained all the rage until around 1400 BC, when construction stopped. Why did construction of monolithic structures in Britain stop in the Bronze Age, while they continued up to the Iron Age in France and Spain?

"This is unclear as it seems things slowly changed when the Beaker People arrived from Europe around 2200 BC. Long Barrows stopped being built and although stone circles flourished for another few hundred years, it progressively stopped".

Few stone circles were constructed in Europe after 1000 BC. However, in Indonesia and other remote nations, some tribes still get together and quarry, transport and build megalithic structures. Why would the tradition of building megalithic sites continue?

Do these nations know the secret behind the construction of these sites?

"They certainly kept the tradition alive as they were also burial customs that was not changed by incoming religions, such as christianity. It also appears they constructed these sites during ceremony in a powerful trance-like state, using magical techniques to do so, just like the ancients probably did".

The time span for building megalithic sites in Africa has the largest range, from the site in the Nubian Desert; at 7,000 years old to 93 stone circles in Senegal and Gambia, dated 300 BC to 1600 AD. Why would these African countries have carried on the tradition long after the Europeans ceased the operation?

"Again, the reasons are only recorded in legend, but it is known it was part of an archaic tradition that had to be carried on by tribes until relatively recent times".





How much truth would you attach to claims that: Many circles have acoustic properties that can enhance and relocate the human voice; some stones, when hit, reverberate; Men-an-tol, in Cornwall, is said to cure sick infants; megalithic sites contain telluric currents and underground water as a way of 'charging' seeds and grains to increase yields; T.C. Lethbridge reported that he got an electric shock when he touched certain stones of the Merry Maidens in Cornwall and at Scorhill on Dartmoor, horses were unwilling to ride through the stone circle, and there is a similar account from Avebury in 1823.

"This is a very broad question, but it has been proved by science that natural telluric current are manipulated at ancient sites and that could have been one of the



An example of the animals carved on the Göbekli Tepe pillars.

reasons they were constructed. Canadian psychologist Dr. Michael Persinger believes natural fluctuations caused by specific geology can have profound effects like visionary experiences. Large monoliths within stone



The archeological site of Göbekli Tepe, probably the most ancient temple in the world.



circles have a similar effect. The fluctuations in our brain are mediated by the pineal gland and can cause certain hallucinations. Spiritual and religious experiences have been reported to take place in the temporal lobe of the brain, which lies next to our aptly named 'temples'. At Stonehenge (and other ancient sites), a henge cut over three feet into the ground resists natural magnetic telluric energy and moves it around the circular edge until it hits level ground, such as at the northeast entrance (also the Summer Solstice sunrise alignment). It then enters

the site and charges up the stones. This 'energy' has been proved scientifically by John Burke".

"High on the Yorkshire moors can be found hundreds of megaliths, some with remarkable rock art The Twelve Apostles of Ilkley Moor (opposite, centre) was known as the Druidical Dial, as it was thought to be some kind of stone calendar and the close Panorama stone." Is there any explanation as to why certain megaliths are accompanied by rock art?

"Unusual cup-marks on the bedrock

and on top of some of the oldest pillars at Göbekli Tepe prefigure British cup-marks, thousands of years later and may be ways to 'tune the stone' and use the monoliths as an instrument. Cup-Marks and rings are a tradition that is found throughout the Fertile Crescent and all over the British Isles and in Atlantic Europe. These are also called 'cupules' and are a concave depression in the rock. David Cowan author of Ancient Energies of the Earth believes they were created to manipulate natural telluric currents to enhance fertility and link up with each other from



The pyramids of Meroe culture, Nubian desert, Egypt.



one cup-mark site to another. Again, they are related to two principals that would enhance your experience at stone circles – acoustics and earth energy effects. Whatever their purpose they are one of many mysteries still connected to stone circles".

"Scandinavia is famous for its majestic stone ships. Shaped like longboats, many of these circle-type constructions are grave sites". Did they build them for burial purposes or added the graves later?

"The 'Megalithic longboats' of Denmark and Sweden are the last rem-

nants of stone circle-type constructions in Europe. At Skibssaetning in Glavendrup, a former Bronze-Age mound with a prominent rune stone, had a megalithic oval 'longboat' added to it in the 10th century. In Jutland, Lindholm Hoje is another 'longboat', amongst megalithic triangles, ovals, and squares consisting of 682 tombs, dating from the Bronze Age up until 400 AD!"

"However, the iconic Ale's Stones in Skåne, Sweden, shows no trace of burial. It aligns to winter solstice sunrise and summer solstice sunset. A stone ship was added in the 10th

century to an existing Bronze Age mound at Skibssaetning. It is common in this part of the world for sites to date from the Neolithic up to the Viking era, as megalith builders suffered less from Christians vandalising and re-dedicating their sites." How much damage did Christian vandalising cause to megalithic sites, especially in Britain? *"A strategy that the Christian Church implemented in the fifth century to preserve and adopt (i.e. 'depaganise' and 'christianise') ancient monuments in order to allow a new religious view from a Christian perspective*



An example of the megalithic Tombs of giants, in Sardinia, Italy.



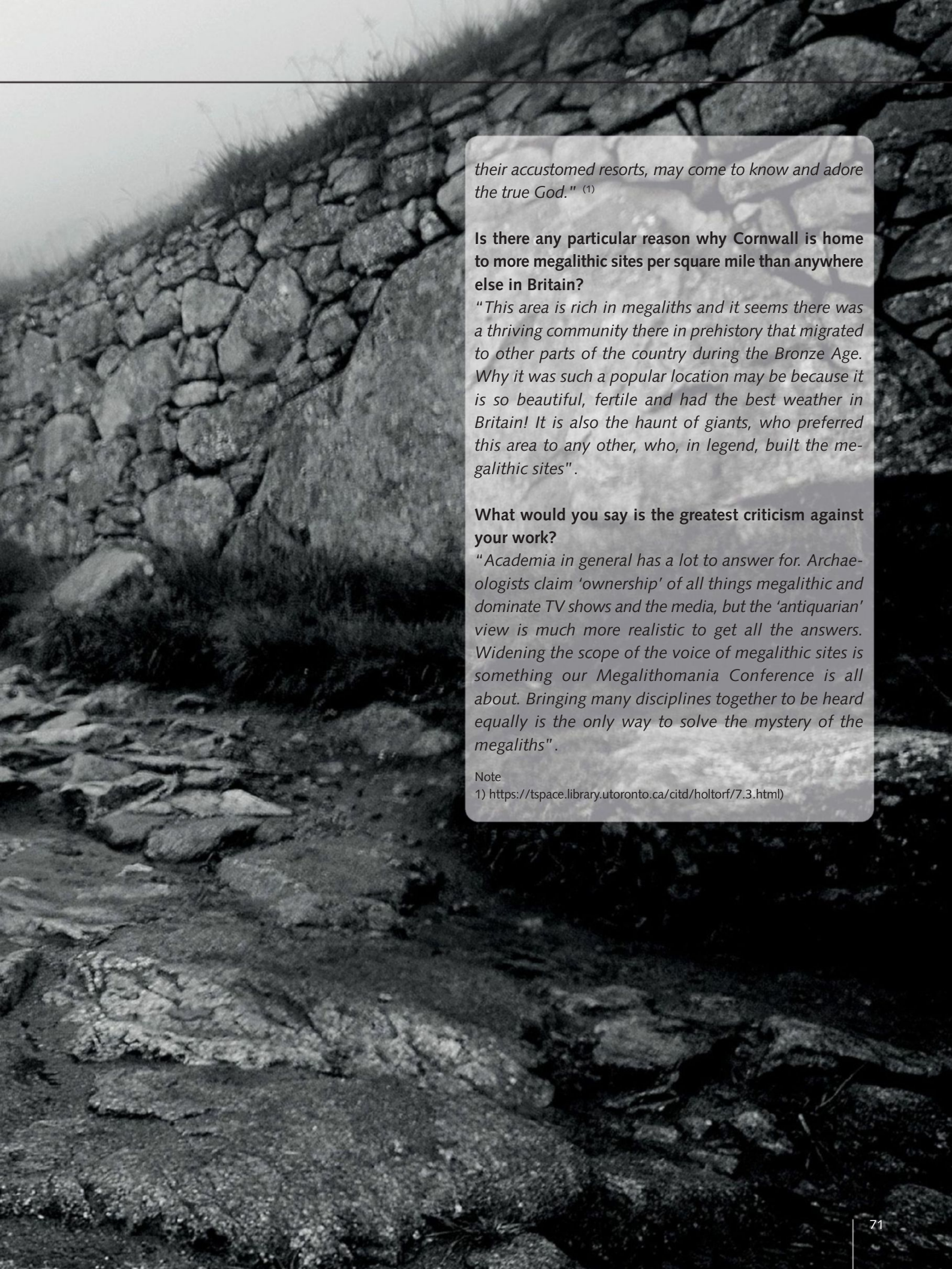
to influence the local cultures. Due to the fortunate edict of Honorius in 408 AD, it was forbidden to demolish pagan sites, but instead be rededicated as Christian sanctuaries. Later, in a letter sent in 601 AD, Pope Gregory advised King Aethelberht to "repress the worship of idols" and "destroy the shrines", but only one month later Gregory chose a different way to reach his goals. He wrote to Abbot Mellitus on his departure for Britain: "We have been giving careful thought to the affairs of the English, and have come to the conclusion that the temples of the idols among that people should on no account be destroyed. The idols are to be destroyed, but the temples themselves are to be aspersed with holy water, altars set up in them and relics deposited here. For if these temples are well-built, they must be purified from the worship of demons and dedicated to the service of the true God. In this way, we hope that the people, seeing that their temples are not destroyed, may abandon their error and, flocking more readily to



Druids Stone Circle, Penmaenmawr.

(©PHOTOSTUART MADDEN)





their accustomed resorts, may come to know and adore the true God." ⁽¹⁾

Is there any particular reason why Cornwall is home to more megalithic sites per square mile than anywhere else in Britain?

"This area is rich in megaliths and it seems there was a thriving community there in prehistory that migrated to other parts of the country during the Bronze Age. Why it was such a popular location may be because it is so beautiful, fertile and had the best weather in Britain! It is also the haunt of giants, who preferred this area to any other, who, in legend, built the megalithic sites".

What would you say is the greatest criticism against your work?

"Academia in general has a lot to answer for. Archaeologists claim 'ownership' of all things megalithic and dominate TV shows and the media, but the 'antiquarian' view is much more realistic to get all the answers. Widening the scope of the voice of megalithic sites is something our Megalithomania Conference is all about. Bringing many disciplines together to be heard equally is the only way to solve the mystery of the megaliths".

Note

1) <https://tspace.library.utoronto.ca/citd/holtorf/7.3.html>

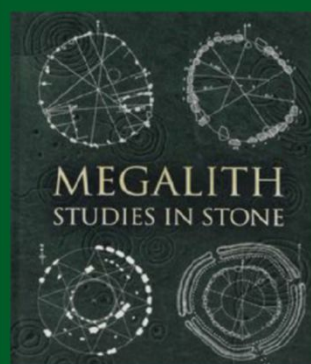
MEGALITH: STUDIES IN STONE

reviewed by: JIM WILLIS

There are those who claim that the age of print anthologies has passed, replaced by the ease and breadth of Internet search engines. Of what use is a single book when, with the simple click of a button, we can bring specialized information about virtually every subject imaginable right to our desktops? *Megalith: Studies in Stone*, edited by John Martineau, proves that there will always be a need for a scholarly, well-written, meticulously illustrated and easily accessible volume on our shelves when we want to quickly pull together information from a wide variety of sources and scholars that would take a large library, thousands of article searches, and hours of staring at a computer screen to even begin to explore. Even then, we might miss the condensed gems that are contained in this book and illuminated through the experience of eight authors who have devoted their lives to the subject of the mysterious ancient megaliths that still intrigue and delight us today. We have long been told, for instance, that the placement of megaliths such as those of the Stonehenge/Avebury complex was intentional. But when we discover that if you draw a circle down from the North Pole, Avebury is located exactly one seventh of the way along its circumference, it causes us to wonder. We know that Stonehenge was used to predict eclipses. But how, exactly, does that work? Is it a coincidence that the alignment of the Carnac stone rows precisely follow geological fault lines? Why did a supposed hunter/gatherer culture, presumably intent only on find-

ing food and sustenance, take the time and effort to produce highly symbolic rock art? What were the old ones up to? What made them tick? Those are the kinds of questions that *Megalith* explores. After an introduction by the editor, we are immediately introduced to Hugh Newman, well-known to everyone who has ever attended, or even wanted to attend, the famous Megalithomania conferences or spent any time at all watching the History Channel on TV. Newman takes us on a fascinating world-wide tour of stone circles, including everything from the whys and hows of their construction to the science of archaeoastronomy behind their design. This chapter alone is worth the price of the whole book. From there we are off to Carnac, guided by Howard Cowhurst, one of the world's foremost authorities on the mathematics undergirding this extensive site. His insights, based on a lifetime of study, take us deep inside the minds of the ancient, enigmatic builders. No book about megaliths would be complete without a study of Stonehenge, Avebury, and Stanton Drew. Robin Heath, Evelyn Francis and Gordon Strong are more than up to the task of answering our basic questions and much, much more. They go into detail about everything from alignments to possible construction techniques, with a

course in sacred geometry thrown in for good measure. Then it's off the Hebrides, as Gerald Ponting introduces us to Callanish, covering some 5,000 years of history which includes Druids, enchanters, early archeologists, legends, surveyors, and even a vicar. Chris Mansell contributes a particularly absorbing chapter about ancient British rock art, and the book closes with an appropriate tribute to the work of the grandfather of megalithic studies, Alexander Thom, who gave us the megalithic yard and so much more when his careful surveys opened up the whole field for systematic study. Those surveys are here reproduced in detail. One of the most appealing features of this book is its uniform use of line drawings. There is beauty in oft-used color photographs, but they cannot convey the geometry and focus that we find illustrated within these pages. The illustrations show us how megaliths were used, not just built. These, along with fascinating anecdotes, historical commentaries, and a comprehensive index, makes this book extremely practical to both scientists and armchair adventurers. In short, if you want a single, very readable volume that covers everything important about megaliths, you can't go wrong with *Megalith: Studies in Stone*. It's one-stop shopping at its best!



Megalith Studies in Stone

Authors: Stone Circles by Hugh Newman; Carnac by Howard Crowhurst; Stonehenge by Robin Heath; Avebury by Evelyn Francis; Stanton Drew by Gordon Strong; Callanish by Gerald Ponting; Ancient British Rock Art by Chris Mansell; Surveys of Stone Circles of Alexander Thom.

Edited by John Martineau - 416 pages. Wooden Books, 2018. £ 16,99 UK, \$ 22,99 US.

MEGALITHOMANIA

EXPLORATIONS 2018 - 2019

TOURS FOR THE DISCERNING MEGALITHOMANIAC

HOSTED BY HUGH NEWMAN, JJ AINSWORTH, ANDREW COLLINS, JIM VIEIRA, NICK COPE

GÖBEKLI TEPE & ANCIENT TURKEY TOUR

13TH - 23RD OCTOBER 2018

INCLUDING ADD-ON TO BAALBEK & LEBANON 23RD - 27TH

MEXICAN PYRAMIDS & OLMEC TOUR

7TH - 18TH FEBRUARY 2019

CAMBODIA ANGKOR WAT EQUINOX TOUR

17TH - 23RD MARCH 2019

INCLUDING ADD-ON TO GUNUNG PADANG & JAVA 23RD - 31ST

MEGALITHS & GIANTS OF SARDINIA TOUR

8-DAY TOUR IN MAY 2019

MEGALITHIC ENGLAND & CROP CIRCLE TOUR

7-DAY TOUR IN JULY 2019

SIBERIA: LAND OF THE DENISOVANS

16TH - 31ST JULY 2019

ANCIENT ORKNEY TOUR

7-DAY TOUR IN AUGUST 2019

GÖBEKLI TEPE & ANCIENT TURKEY TOUR

12-DAY TOUR IN SEPTEMBER 2019

ANCIENT EGYPT GRAND TOUR

NOVEMBER 2019 - WITH THE KHEMIT SCHOOL



www.megalithomania.co.uk

info@megalithomania.co.uk

PRIVATE TOURS:
AVEBURY, AVALON,
STONEHENGE
AIRPORT PICK-UP & B&B



THE PROJECT **ROW** Reflections of War Initiative

text: JOANNA GILLAN

In February 2017, Julian McBride, a forensic anthropologist, established the Reflections of War Initiative (ROW). The aim of the ROW Initiative is to tell the stories of victims of war – both modern and ancient – who never had the chance to have their voices heard, since history is always written by the victors.

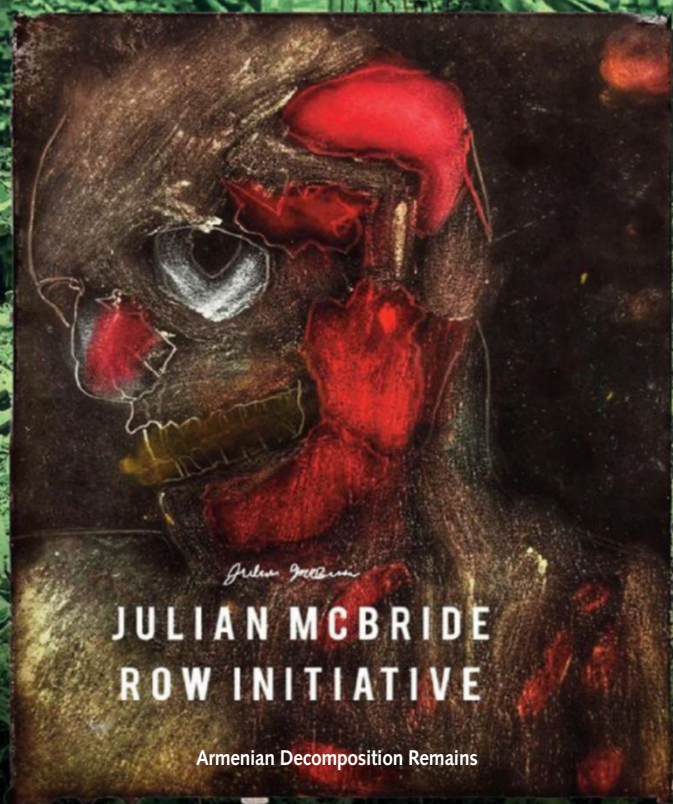
The project leads expeditionary field teams around the world to excavate or examine victims of war, identify the individual's characteristics, establish their cause of death, and create reflections through artwork of their traumatic experiences.

McBride currently works at the United Nations under the Association for Trauma Outreach and Prevention. He shares with us his goals for the ROW Initiative and offers insight into one particular victim of war – a 14th century commander of Byzantine forces in Ancient Abdera who died during a siege by Ottoman forces.

What motivated you to start the ROW Initiative and what do you hope to achieve with it?

"I founded the ROW Initiative because I always wanted to tell the stories of victims of violent conflicts who never have their voices heard. My goal is to display through art

The voices of the victims of war can now be heard through art



and science just how devastating human conflicts can be in a historical sense, which have not been displayed through our average textbooks or on our news feed”.

Why do you feel it is important to tell the stories of individual war victims, both recent and ancient, when there are thousands more people being made victims around the world every day?

“My goal by showing individual war victims, both past and present, is to reflect on their plight. By gathering information of what happened to them and drawing reflections on their tragedy, no matter how brutal it may

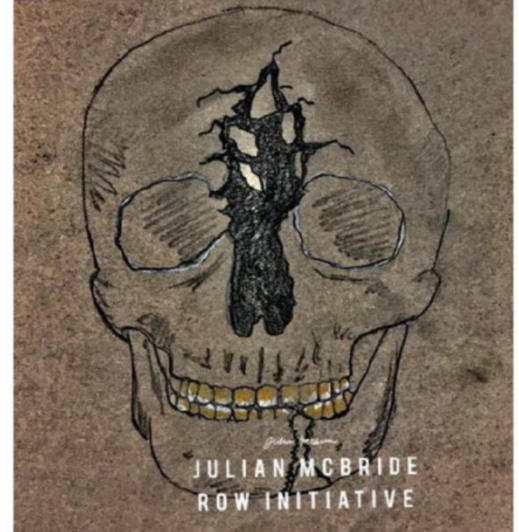
be, it compels an audience to know more about what happened. The Initiative’s ultimate goal is to compel our audience to talk about human conflicts such as war and genocide, because if we do not learn from our past, we are doomed to repeat it”.

How do you learn about the war victims and their stories?

“I learned about victims of war through reading and research. I have always had a heart towards learning about volatile conflicts, through my time as a United States Marine, an anthropologist that covers violent conflicts, and history, as it was my favorite subject in school growing up.



A Heroic Veteran's Last Stand In Ancient Abdera Part 2
(Post Mortem)



I always look outside the box. I never just stick to news organizations in my own country, but other news organizations around the world. I use in-person interviews, read constantly at my local libraries, and use qualitative and quantitative field methods to get the stories of those who have suffered”.

One aspect of the ROW Initiative that is quite unique, is the use of artwork to graphically recreate an image of the victim – why was artwork incorporated into the ROW Initiative?

“Artwork became a focal point of the ROW Initiative because of human conditioning. When a human mind reads about or views a war on television, they are at first shocked, but eventually we move on and forget what happened. When you show the art behind violent conflicts, it gets people to stare at the picture and ask ‘what happened?’ We do this to captivate people into knowing just how powerful and destructive human conflicts can be through reflective art”.

Do you feel a connection to the individual when you paint them?

"Whenever I draw a victim, I imagine myself in their shoes. I visualize the horrors they have gone through, and it helps me bring their reflections and stories to the world".

One of the cases you were involved in was the discovery of a burial containing a 14th century veteran at Polystylon Fort on the Aegean shores of what was back then Western Thrace. He had died a violent death during the expansion of the Ottoman forces over to the Eastern Thracian shores of Europe. What is this man's story?

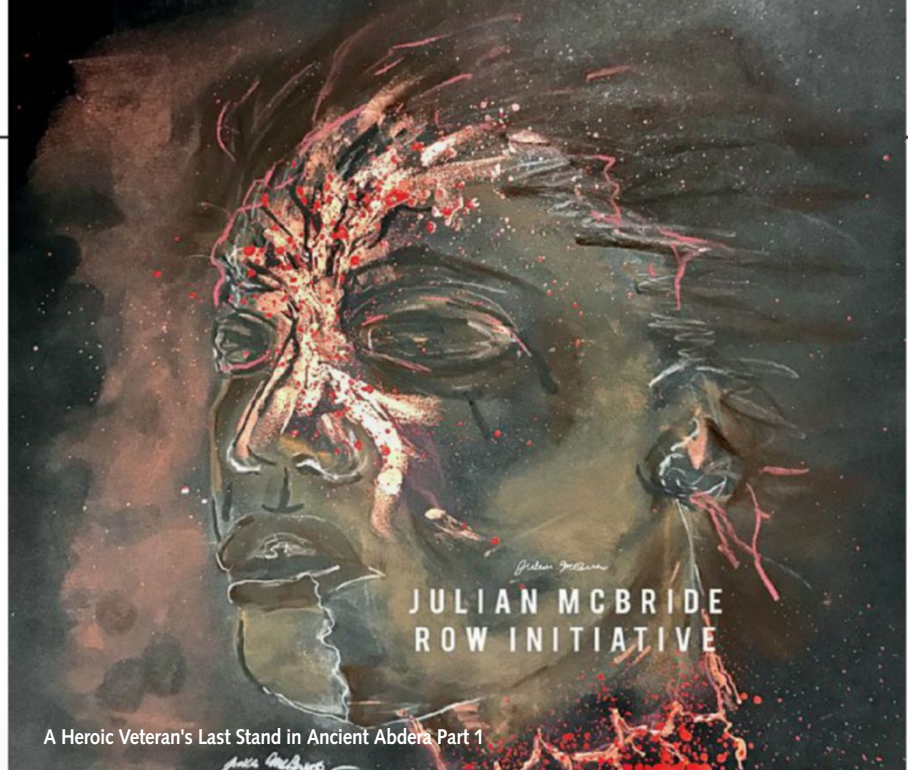
"The heroic veteran of Polystylon was a commander of Byzantine forces in Ancient Abdera during the 20 plus years of siege by Ottoman military forces. He suffered an arrow wound to the mandible during his time as a commander of Polystylon and was killed when the fort was overrun in the 1380's by a blow to the head, presumably by a spear or hand axe. Post mortem, the commander had his head decapitated; his head placed inside of a separate grave by the Thracian locals after Ottoman forces left his body outside a grave to mock Byzantine traditions of early Christian burials".

What did his remains reveal about the society in which he lived?

"After his remains were excavated and studied by Dr. Anagnostis P. Agelarakis, it was shown that his head was placed inside a child burial ground, showing that there were witnesses to his execution. His head was pointing eastward, towards Jerusalem and it was assessed that the locals wanted to make sure the commander ascended to heaven, as it was custom and tradition in the empire to do that with their dead".

What can be learned from studying this man and his story?

"The commander and Siege of Polystylon is a story of perseverance and heroism in the face of death. The Byzantine Empire



was on the brink of collapse, with no military or economic relief given to the defenders of Western Thrace. This brave soldier defended Polystylon valiantly, suffering a severe arrow wound during the siege, and allowed in numerous refugees before finally succumbing to his wounds in battle. His remains were found nearby the people he shielded and protected, and he was given a proper burial accustomed to Byzantine Traditions”.

Where are the next places you plan on conducting field expeditions?

“I plan on conducting field excavations around areas of the world that are considered ‘hot spots’ and ‘powder kegs’ of violent conflicts such as the Middle East, North, Western, and Central Africa, the Balkans, Central America, and Southeast Asia”.

Is the initiative changing people’s perceptions about war and its victims?

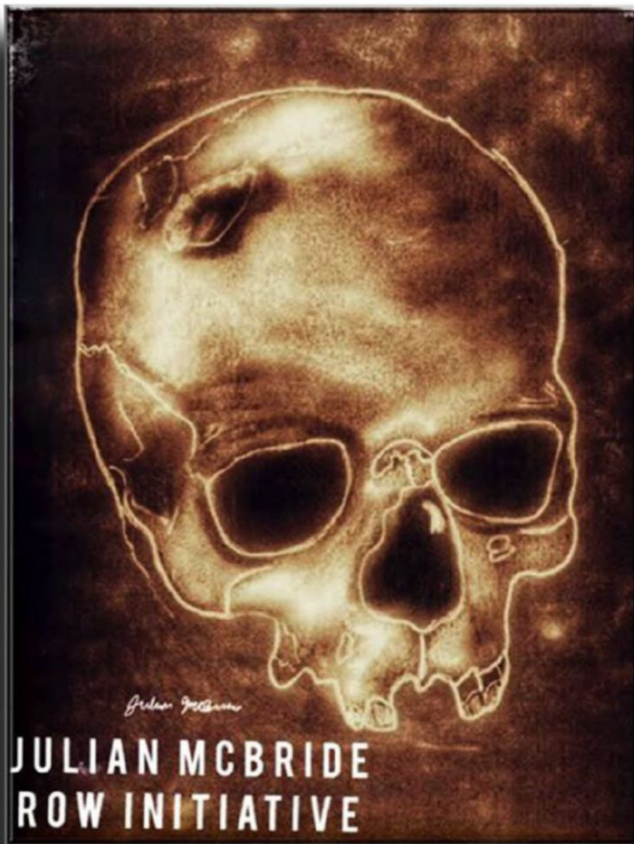
“Yes, the Initiative is changing people’s perceptions of war and human conflict. We developed a global network of contacts and other organizations that help us push out these stories. I have had the honor of giving presentations in public schools, universities, and research conferences, and even holding my own event called Genocides Unrecognized, which was held at my alma mater, Adelphi University. For some of the work I have researched and brought to life, numerous people have told me that it was their first-time hearing about it, and it interests the general audience even more. The more I can engage an audience into violent conflicts, the more I know that I can make a difference, without having to write a law or policy, as this time, the victims will write history...”

**TO HAVE MORE INFORMATION ABOUT THE R.O.W
INITIATIVE (REFLECTIONS OF WAR) THAT HAS A
MISSION OF ESTABLISHING A PHILANTHROPIC
WING FOR THE VICTIMS OF HUMAN CONFLICT
PLEASE VISIT THE WEBSITE:
[HTTPS://WWW.ROWINITIATIVE.ORG](https://www.rowinitiative.org)**



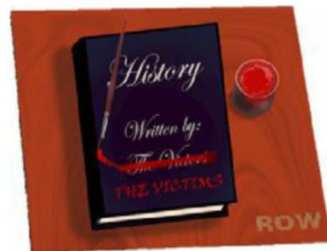


ROW INITIATIVE



The image above is a piece of artwork by The ROW Initiative's founder and Director, Julian McBride.

The R.O.W Initiative (Reflections of War) is an anthropological NGO that has a mission of establishing a philanthropic wing for the victims of human conflict. They say that history has always been written by the victors. This time, history will be written by the victims.

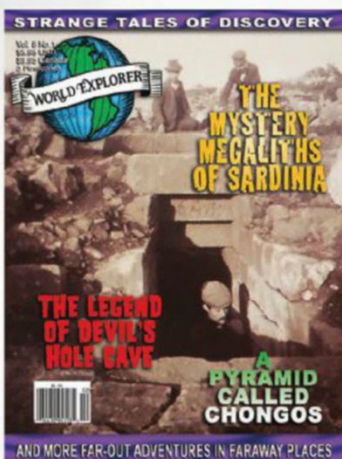


CONNECT WITH US!

WWW.FACEBOOK.COM/REFLECTIONSOFWAR

WWW.ROWINITIATIVE.ORG

ROWINITIATIVE@GMAIL.COM



What is Your Idea of **EXCITEMENT?**



- ✓ DISCOVERING MEGALITHIC REMAINS ?
- ✓ DIGGING FOR LOST TREASURE?
- ✓ SAILING OCEANS TESTING MIGRATION THEORIES?
- ✓ DIVING TO EXPLORE MYSTERIOUS UNDERWATER RUINS?
- ✓ PADDLING AN UNEXPLORED AMAZON TRIBUTARY ?
- ✓ HACKING THROUGH THICK JUNGLE IN SEARCH OF LOST CITIES ?
- ✓ TREKKING SHIFTING SANDS TO A LOST CITY IN THE KALAHARI ?
- ✓ CLIMBING THE HIMALAYAS TO REMOTE TIBETAN MONASTERIES ?

AS A MEMBER OF THE WORLD EXPLORERS CLUB, YOU'LL...

- ✳ READ FASCINATING FIRST-HAND ACCOUNTS OF ADVENTURE AND EXPLORATION IN OUR MAGAZINE **WORLD EXPLORER**, AND ALSO RECEIVE MANY OTHER INTERESTING AND INFORMATIVE MAILINGS AND GIFTS.
- ✳ HAVE ACCESS TO THE **WORLD EXPLORERS CLUB**'S AFFILIATED CLUBHOUSES AND BOOKSTORES IN ILLINOIS, ARIZONA, ONTARIO, PERU, AMSTERDAM, LIVERPOOL, GLASTONBURY, MALENY QUEENSLAND AND KATHMANDU.
- ✳ RECEIVE A 10% DISCOUNT ON **ADVENTURES UNLIMITED PRESS** MERCHANDISE.
- ✳ RECEIVE SPECIAL NOTIFICATION OF LECTURES, SEMINARS, AND CONFERENCES. PRESENTATIONS HELD AT **ADVENTURES UNLIMITED BOOKSTORES WORLDWIDE.**

If this is excitement to you, then you should be a member of the World Explorers Club, a club founded by some old hands at exploring the remote, the exotic and quite often the mysterious regions of the planet Earth. We're a group dedicated to the exploration, discovery, understanding and preservation of the mysteries of man and nature. We go where few have ventured before and dare to challenge traditional academic dogma in our collective effort to learn the truth.

- ☐ **REGULAR MEMBERSHIP USA: \$30 USD.** One year membership to **World Explorer Magazine**, **WEX** discount privileges and free magazines and stickers.
- ☐ **REGULAR MEMBERSHIP FOREIGN: \$55 USD.** All the above for all other countries.
- ☐ **CONTRIBUTING: \$80 USD.** All the above plus a backpack, pin, hat and more goodies.
- ☐ **SUPPORTING: \$100 USD.** All the above plus a special **WEX** DVD, a coffee mug, a T-Shirt, and other goodies. Please check T-shirt size: __ M __ L __ XL __ XXL
- ☐ **LIFETIME: \$1000 USD.** It's the whole Kit and Kaboodle and much much more. And, it lasts forever. Write in for full details.

World Explorers Club World Headquarters
403 Kemp Street • Kempton, IL 60946 USA • tel: 815 253 9000 • fax: 815 253 6300
Email: info@wexclub.com • www.wexclub.com

NAME:
PHONE & EMAIL:
ADDRESS:

CHARGE CARD NUMBER:

EXP. DATE:



RADIUMTHORIUM

the radioactive... beauty cream

What wouldn't you do to have a smoother skin, unassailable by the passing of the years? The long life elixir has been and is still one of the most wanted desires of both men and women, and in particular those sensitive to the fascination for the latest find that can guarantee the absence of wrinkles and a velvet skin. And it has always been this way in the past even though sometimes in the attempt to chase eternal youth, we have made some mistakes too... For many, it doesn't matter much, but for women of the twentieth century it was a real beauty bomb! Women of the early





twentieth century, in fact, to appear younger and brighter began to spread on the face a particular face cream that apparently had miraculous effects. The only problem though was that the ointment was... radioactive. Tho-Radia was a French company that thought it well to put radiumthorium on the market, a lotion to apply on the face, a toothpaste and some cosmetics, all produced with radium, a substance so radioactive that it emits luminescence at night! As for how this story turned out, we leave it to your imagination... but it seems a bit like that movie titled Death Becomes Her...



HOW HUMANS LOST THEIR TAILS FROM FISH TO HOMO SAPIENS

text: MARK MILLER





Did you know that human embryos early in development have tails that later fail to grow for a lack of signaling from the genes? It's an interesting fact that we all end up with the coccyx bone at the end of our spines that protrudes a bit from our rear ends. The tailbone is barely noticeable, but it serves as a reminder of our ancient past. Biologists believe we and our relatives on the evolutionary tree, the great apes, lost our tails for ease of walking and other upright movements. We might add ease of sitting, too, though most species and breeds of monkeys, cats and dogs sit despite having tails. That said, it would be difficult to sit in a chair or wear concealing clothing, recent additions to the *Homo* species' props, if we did have tails. Human embryos' tails go back to our evolutionary ancestors—fish. Lauren Sallan, assistant professor in the Earth and En-



Above painting of the Russian painter Ilya Repin Sadko, the creatures of the underworld.

Environmental Science Department at the University of Pennsylvania has examined fossils of *Aetheretmon* fish hatchlings, which are distant relatives of today's land animals. These hatchlings had a flexible tailfin below and a scaly fleshy tail above. She concluded the two types of tails on *Aetheretmon* were separate. Sallan compared *Aetheretmon*

hatchlings to modern fish and found that the tailfin and scaly tail above eventually grew separately though they had started out one on top of the other. She said: "This discovery overturns at least two centuries of scientific belief that the modern adult fish tailfin was simply added to the end of an ancestral tail shared with land animals."



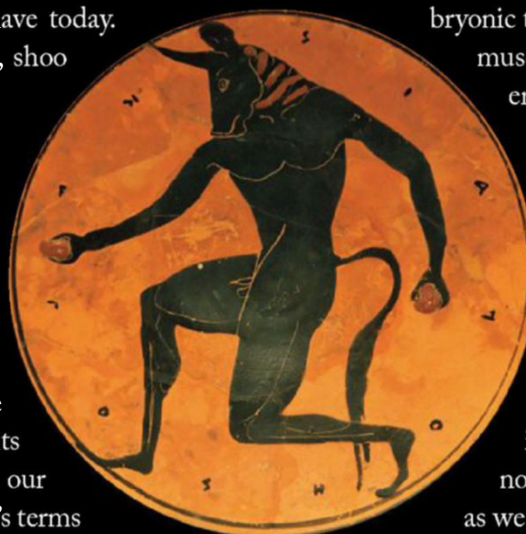
John William Waterhouse, A Mermaid.

Tails for Movement

The two tails then went on to develop differently in different animals. Fish kept the flexible tail that helps them swim better and allows for more precise and refined movements. The other tail, a more muscular appendage, allowed for power swimming but wasn't as refined. Some fish emerged from the water, first to be semi-aquatic and then to evolve into land animals. These animals lost the swimming fin but kept the heavier, fleshier one that cows, monkeys, felines, canines, and other animals have today. Tails can be used to communicate, shoo insects away, and other purposes.

No More Tails for Us

Many tails on monkeys that move around upright are small, which lends credence to the theory that we lost our tails to facilitate upright movement. Most apes and humans and their ancestors lost even a vestige of a visual tail. We have the remnants of a bony tail that develops early in our embryonic stage – known in layman's terms



as the tailbone. But the genes that control tail growth have stopped signaling them to grow in most people, unlike legs and arms, for example, which still receive the signals to grow. We say “most humans” because some people are born with vestigial tails.

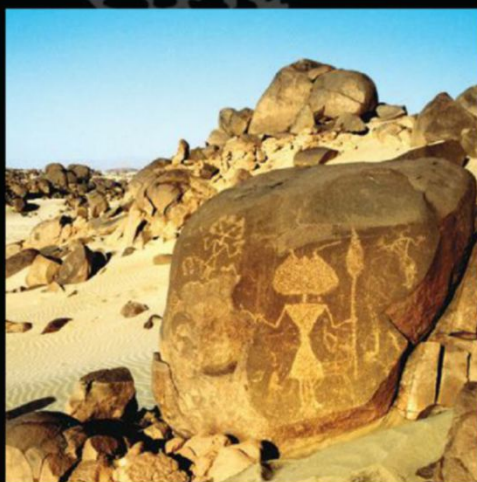
The Human Tail

A tail in humans comes from the remnant of the embryonic tail and contains fat, connective tissue, muscles, blood vessels, nerves, and is covered in skin. But bones, cartilage and spinal cord are lacking. It may be as long as 13 cm (5.1 inches), can move and contract, and occurs twice as often in males as in females. A tail is easily removed surgically, without residual effects, and is rarely passed down in families. So, while the history of a human tail is a twisty one, it shows that we are not so removed from our ancient past as we would like to believe!

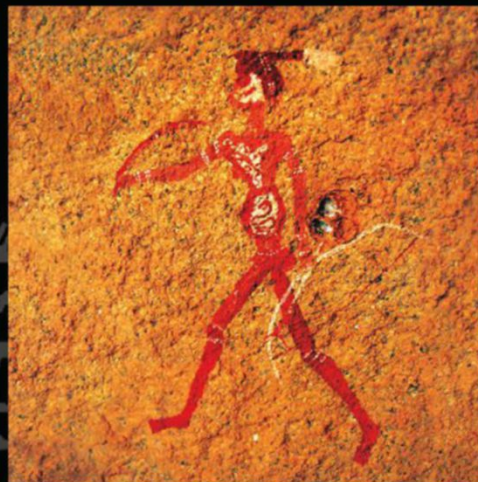


THE
DAWN
OF

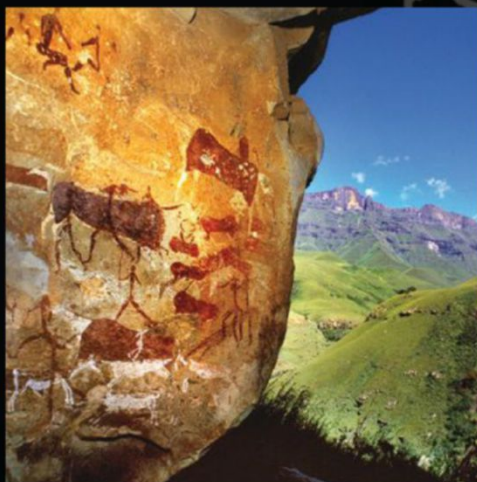
IMAGINATION



NIGER



NAMIBIA



SOUTH AFRICA



KENYA

ROCK ART IN AFRICA





GEBEL EL SILSILA

Join us in 10,000 years of archaeological discovery.

www.FriendsOfSilsila.com

{ coming soon }



Drs. John Ward & Maria Nilsson

Ereshkigal

*the mighty mesopotamian Goddess
Queen of the Underworld*

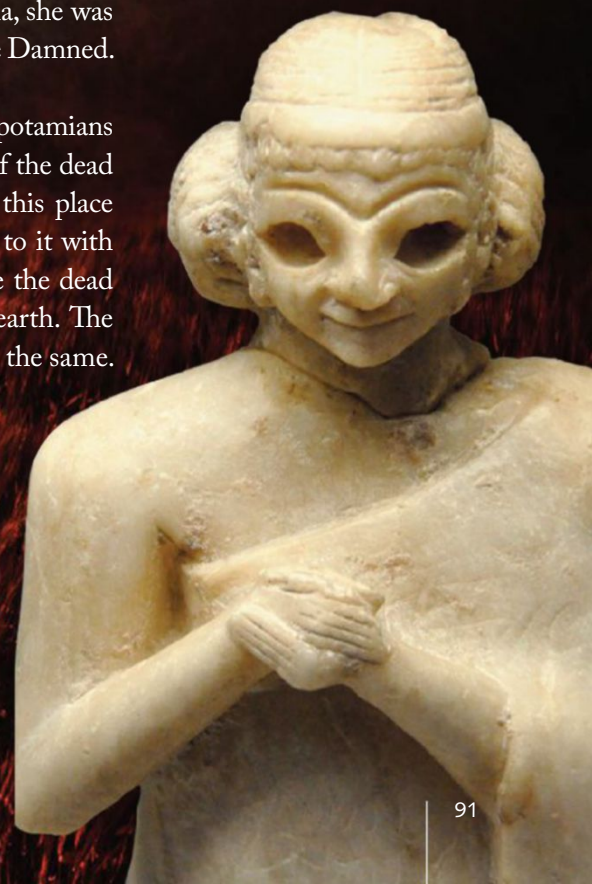
text: WU MINGREN



From the depths of the underworld rose a powerful and triumphant goddess: the lady Ereshkigal. A formidable force in the mythology of ancient Mesopotamia, she was daughter of gods, and Queen of the Damned.

Woe to those who crossed her path.

Like in many belief systems today, ancient Mesopotamians held there was life after death and that the souls of the dead travelled to the Underworld. To the Sumerians, this place was known as Kur, while the Akkadians referred to it with many names as Irkalla, Kukku, Arali, Kigal, where the dead people continue “a shadowy version of life on earth. The names changed, but the subterranean realm stayed the same.



It was a dark, gloomy place, where the dead drank from muddy puddles and ate dust. The ruler of Kur, the Mesopotamian Underworld, the land of the dead, was the goddess Ereshkigal, whose name means ‘Queen of the Great Below’, or ‘Lady of the Great Place’ or “Queen of the great Earth”. (‘Great’ being the vastness of her realm – not how good it was to wind up there!). Ereshkigal ruled the deads from Ganzir, her palace, located at the entrance to the underworld, and protected by seven gates which were kept by her servant Neti.

Daughter of the Dead and Queen of the Damned

In some myths, Ereshkigal was the daughter of Anu, the supreme god of the Mesopotamian pantheon and the personification of the sky. It went that Anu was separated from his sister-lover Ki (the earth). He cried tears, and when they mingled with the salty water of the primeval sea goddess Nammu, Ereshkigal was born. In a violent tale that reminds of the later Greek goddess Persephone being kidnapped by Hades, Ereshkigal was abducted by the dragon Kur, her half-brother. The dragon took her to the Underworld, and although the other gods tried to rescue her, they were not able to do so, as no one—not even the gods—could return from the realm of the dead once they’d gone there. Ereshkigal was forced to become Queen of the Underworld.



The gift

In the first days when everything needed was
brought into being,
In the first days when everything
needed was properly nourished, . . .
When heaven had moved away from earth,
And earth had separated from heaven,
And the name of man was fixed;
When the Sky God, An, had carried off the heavens,
And the Air God, Enlil, had carried off the earth,
When the Queen of the Great Below, Ereshkigal, was
given the underworld for her domain . . .

(Myth Inanna and the Huluppu tree)



Ereshkigal and the descent of Inanna to the underworld



The Descent of Inanna (known also as 'Inanna's Descent to the Netherworld / Underworld') is a piece of work in the literary corpus of ancient Mesopotamia. This story, which was originally written in cuneiform and inscribed on clay tablets, is in the form of a poem. The Descent of Inanna tells of the eponymous heroine's journey to the Underworld to challenge the power of her recently widowed sister, Ereshkigal. The poem is thought to be imbued with meaning and symbolism, and various interpretations have been attached to it.

The Descent of Inanna is thought to have been composed at some point of time

between 3500 B.C. and 1900 B.C., though it has been suggested that it may have been created at an even earlier date. This poem contains 415 lines.

The Descent of Inanna begins with the following lines, "From the great heaven she set her mind on the great below. From the great heaven the goddess set her mind on the great below. From the great heaven Inanna set her mind on the great below. My mistress abandoned heaven, abandoned earth, and descended to the underworld. Inanna abandoned heaven, abandoned earth, and descended to the underworld." One explanation for Inanna's interest in the Un-

derworld is that she hopes to extend her power into that realm, whose queen is her sister, Ereshkigal.

When she arrives at the gates of the Underworld, Inanna informs the gatekeeper, Neti, that she has come to witness the funeral rites of Gugalanna, the Bull of Heaven, who is also Ereshkigal's husband. When Ereshkigal receives this news, she is not at all pleased, and ordered that the seven gates of the Underworld be bolted against her sister. Inanna is only allowed to pass one gate at a time, and before each gate, she is required to remove a piece of her royal garment. By the time Inanna reaches



the throne room of Ereshkigal, she had been stripped naked, and was powerless. Ereshkigal overpowered her sister, who was “turned into a corpse” and “hung on a hook”. Prior to entering the Underworld, Inanna had instructed her servant Ninshubur on how to come to her aid should she fail to return at the expected time. This, Ninshubur went to the god Enki, Inanna’s father, for help. Whilst Inanna was successfully revived by the servants sent by her father, she

is unable to leave the Underworld as easily as she entered it. A substitute had to be found, and Enki’s servants tried to take several of Inanna’s followers, though the goddess stops them from doing so, as they were all mourning for her supposed death. In the end, Inanna encounters Dumuzi, her husband, who is clearly not in mourning, as he was “clothed in a magnificent garment and seated magnificently on a throne”. This infuriated Inanna, who ordered him to be seized.

Dumuzi prays to Utu, the sun god, to save him, and is transformed into a snake. Nevertheless, he is captured in his attempt to escape, and is brought to the Underworld. Geshtinanna, Dumuzi’s sister, volunteers to be her brother’s substitute, and in the end, it was decided that Dumuzi and his sister would each spend half the year in the Underworld. Like the Greek myth of Persephone and Demeter, this event is used to explain the changing of the seasons.



The tears of the dead

“The tears of the living comforted the dead and their lamentations and dirges consoled them. To satisfy the cravings of the dead these offerings were sometimes made by priests who devoted their lives to the cult of the dead, and the kinsmen of the dead often employed them to recite incantations that would have the effect of bettering the lot of the dead in the dread kingdom of Ereshkigal...

The chief object of all such pious acts was to benefit the dead but underneath it all was the fervent desire of the living to keep the dead in the underworld. The living were afraid lest the dead should return to this world and it was necessary to avoid such a calamity at all costs”.

(E. A. Wallis Budge)

Inanna's Descent to the Underworld

Ereshkigal plays a prominent role in the myth known as *Inanna's Descent to the Underworld*. The main character of this myth is Inanna, the Queen of Heaven. She was Ereshkigal's older sister.

In the myth, Inanna journeyed to the Underworld to observe the funeral rites of Gugalanna, Ereshkigal's husband. Although Inanna was allowed

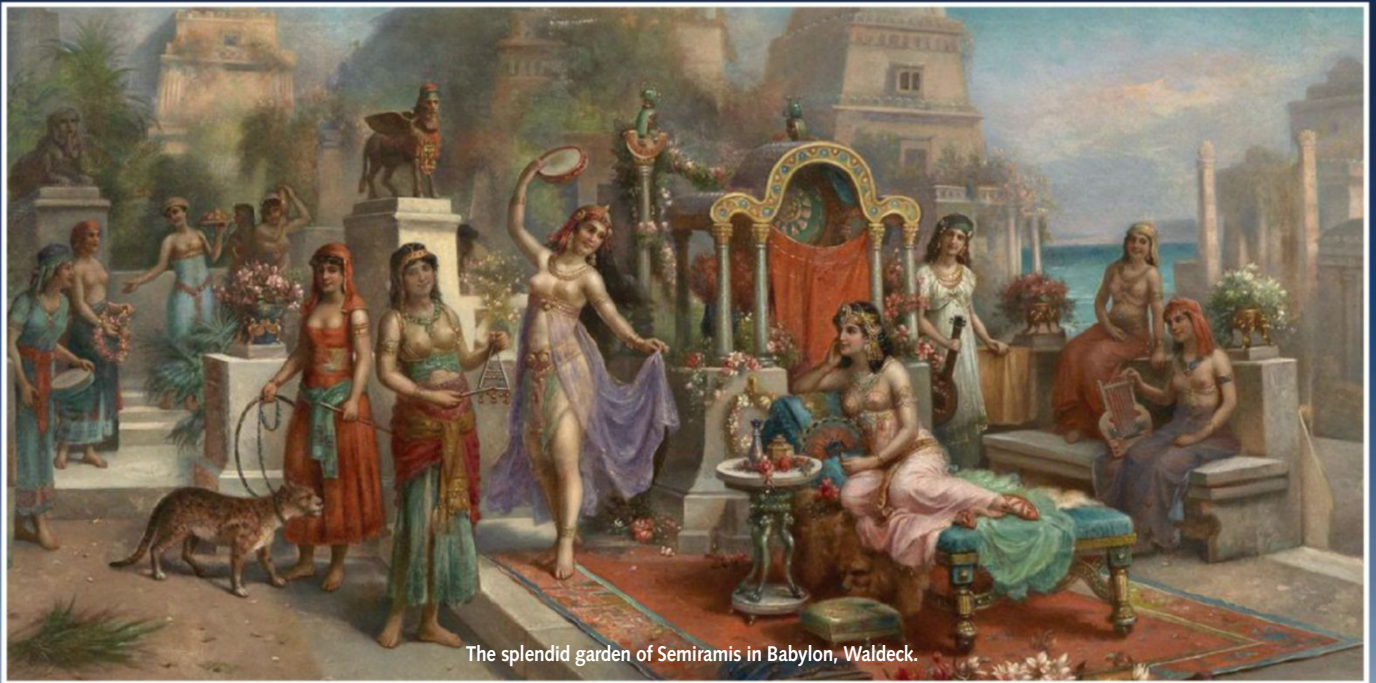
to pass through the seven gates of the Underworld, Ereshkigal instructed the gatekeeper, Neti, to remove a piece of clothing or jewelry from her sister as each gate was opened. This may be interpreted as the gradual removal of Inanna's power as she progressed deeper into the realm of her sister. Finally, when Inanna reached Ereshkigal's throne room she was completely naked and therefore powerless. After the Annuna of the Dead passed judg-

ment on her, Inanna was killed by Ereshkigal and her corpse was hung from a hook on the wall. In a dramatic twist, however, the gods succeeded in rescuing her, and brought her out of the Underworld alive.

Sacred marriage with Nergal

Another myth in which Ereshkigal appears is that of her marriage to Nergal, her fourth consort. In this tale, the gods held a banquet which

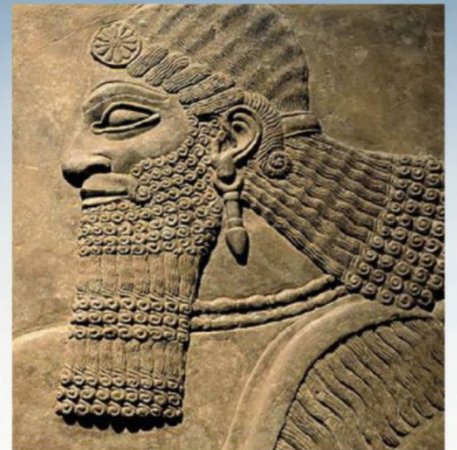




The splendid garden of Semiramis in Babylon, Waldeck.

Ereshkigal was not able to attend. Thus, the Queen of the Underworld sent her son, Namtar, as her representative. As Namtar arrived, all the gods except Nergal, the war god, stood up out of respect for Ereshkigal. Namtar felt insulted, and when he returned to the Underworld, he complained about this to his mother. Enraged, Ereshkigal demanded that Nergal be handed over to her so that she could kill him. The gods complied

with this demand, though Nergal was given 14 demons to aid him at each of the seven gates. Ereshkigal instructed that the gates be shut after Nergal passed through each of them and when the war god arrived in the throne room she would kill him. Nergal, however, posted a pair of demons at each gate to keep it open. When the war god reached Ereshkigal, he overpowered her and her son. As Nergal prepared to decapitate Ereshkigal





with his axe, the goddess pleaded for mercy, promising to be his wife and to share her power with him. Nergal appeared to have felt sorry for what he had done, and spared Ereshkigal. Although Nergal remained with Ereshkigal in the Underworld, he only did so for only half a year, as he was the war god, and war is a feature of human existence that apparently cannot be extinguished.

Queen of the Night

No known images or iconography of Ereshkigal have survived to this day. It has been argued that the Burney Relief (also known as the Queen of the Night), is a representation of this goddess. This is not universally accepted, however, as some believe that the figure shows instead Ereshkigal's sister, Inanna, or perhaps the demon-woman, Lilith. No image may stand for Ereshkigal, but she's a mighty and dangerous goddess with a legendary reputation, who must *not* be crossed – that's a surefire way of not being forgotten!



The Annuna

The annuna, the judges of the underworld, surrounded her. They passed judgment against her. Then Ereshkigal fastened on Inanna the eye of death. She spoke against her the word of wrath. She uttered against her the cry of guilt. She struck her. Inanna was turned into a corpse. A piece of rotting meat. And was hung from a hook on the wall”.

(Inanna's descent to the underworld, Wolkstein and Kramer, 60).

(E. A. Wallis Budge)



#UNITE4HERITAGE

#متحدون_مع_التراث

“Cultural sites have a universal value — they belong to all and must be protected by all. We are not just talking about stones and buildings. We are talking about values, identities and belonging”

Irina Bokova

Director-General of UNESCO



POWERED BY



ARCHAEOLOGICAL SITE OF SABRATHA, LIBYA
(© UNESCO/GIOVANNI BOCCARDI)

www.unite4heritage.org



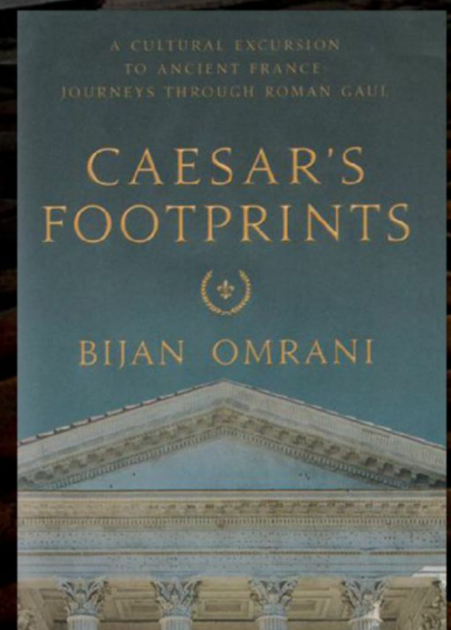
HOW TO BE A

BIJAN OMRANI, CAESAR'S FOOTPRINTS: A CULTURAL EXCURSION TO ANCIENT FRANCE: JOURNEYS THROUGH ROMAN GAUL

Reviewed by ANTHONY ADOLPH

When I was first told about this, I wondered to myself what had made a book focussed on the Roman ruins of France, of all places, so terribly interesting that a new book about them needed to be written, let alone, in these straightened economic times for book sales, published. In many ways, perhaps, left to their own devices, the ruins don't; I have never found those various bits of wall and arch you see in France's provincial towns any more than moderately interesting, usually inter-

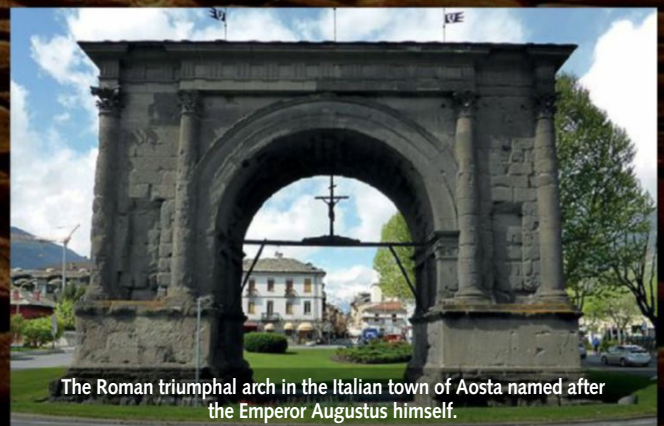
fered with, as they are, by the encroachment of later buildings. Recently, for instance, I saw the triumphal arch of Aosta (which, I know, is over the border in Italy, but it serves as an example). It's a magnificent edifice, I know, and redolent of so much Imperial history. But it's on a roundabout outside the old town, for goodness's sake, and hardly invites us to linger or try to evoke the past. But, given the right interpreter, these stones can still speak, and through Bijan Omrani's text they really do, in more ways than I had imagined. He is a schoolmaster, and appears proudly on the dust jacket in his tweed jacket and



NOBLE ROMAN

gown, making no pretence to being one of those charismatic adventurers we now have to endure presenting history programs on television. His job was to make Caesar interesting for school children, and despite his protestations, he must have succeeded, many times over; and he took his success right through the tortuous process of seeking and finding a publisher, and on through the printed page – to me. Within a few pages, I was hooked, and found Caesar's Footprints to be one of those rare history books that was a real pleasure, and never an obligation, to enjoy devouring. Omrani's story spans Gaul, from Celtic times and the Greek immigration into the south; to Caesar's invasion and Augustus's consolidation of imperial rule; down the centuries until the decline and collapse of the Empire, that left, however, such an immense legacy that Roman Gaul, we realise, lives on in so many ways – from

cathedral cities to religious practises and political attitudes – in modern France. In each chapter, his careful studying of the Roman remains blossoms into fascinating stories and ex-



The Roman triumphal arch in the Italian town of Aosta named after the Emperor Augustus himself.



Statue of Julius Caesar and The Pont Julien in Provence.



amples, always engaging – almost making me want to revisit some of those I have seen already, or to explore those I have not. Along with the stones, he draws copiously on surviving literature; Caesar's iconic and self-serving account of his conquest of Gaul, of course, but also the writings of later Gallo-Romans, particularly Ausonius of Bordeaux, who by the end of the book

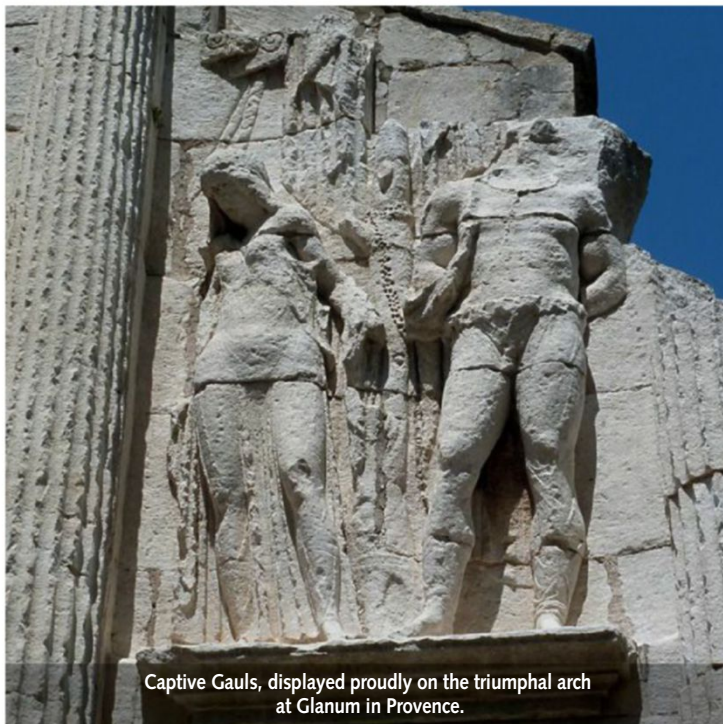
seems almost like an old friend. What happens in France affects us in Britain, always, and none of this is irrelevant to British history; indeed, many of the general points Omrani makes about the way the Romans conquered, ruled and abandoned Gaul apply very well to Britain as well. A chapter, dove-tailed in amongst the others, extends the story of Caesar's conquests into Britain, and we find Omrani poking about the Roman foundations of Canterbury's churches, and the alleged oppidum of Cassivellaunus in Hertfordshire, recounting both what tiny fragments of real history we know, and also the copious myths that arose in the absence of any more hard details. 'Perhaps it is fitting', concludes the chapter, that Caesar's 'footprints in Britain are hidden in obscurity, and that his traces are to be



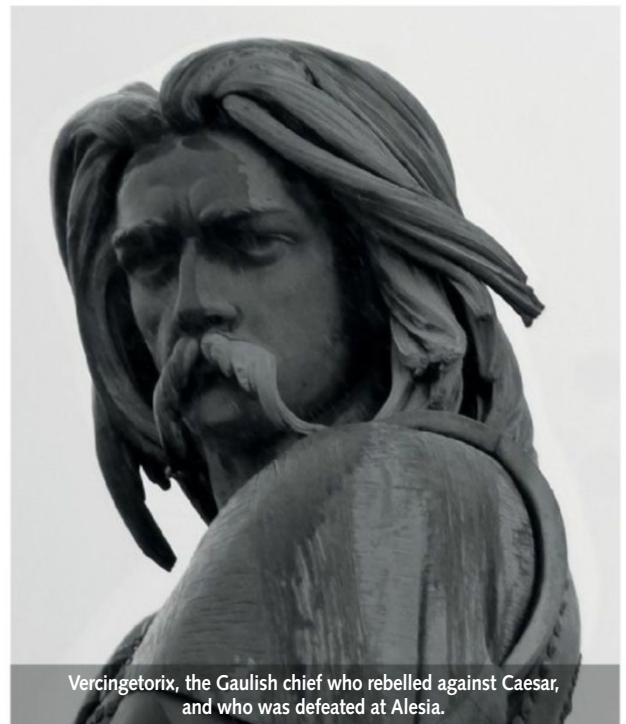
The Roman triumphal arch in the Italian town of Aosta.

found more in imagination, story and myth'. But, for the most-part, it is Gaul's own story that is addressed in this book, and it is a story that Omrani makes entirely fascinating. Lest this review should read too much like one of the panegyrics he cites, addressed by a Romano-Gaul official on-the-make to a would-be patron in Rome, there were some small aspects of this book with which I did find fault, mainly in my own field of genealogy. Augustus was Caesar's great nephew, not nephew as he writes, because Augustus's mother Atia was the daughter of Caesar's sister Julia. And whilst the earliest versions of the story of Brutus

of Troy, the mythological founder of Britain invented in the Dark Ages to reconnect this former Roman province back to the glories of the Imperial past (and the subject, incidentally, of my own book *Brutus of Troy*, and the quest for the ancestry of the British) made him variously the grandson or great grandson of Rome's legendary founder, Aeneas, Geoffrey of Monmouth, whom Omrani quotes, makes Brutus very definitely Aeneas's great grandson and not, as Omrani writes, his grandson. These are pedantic genealogical points, I know, and I'm sure Omrani knows the connections very well but, as a non-genealogist, has



Captive Gauls, displayed proudly on the triumphal arch at Glanum in Provence.

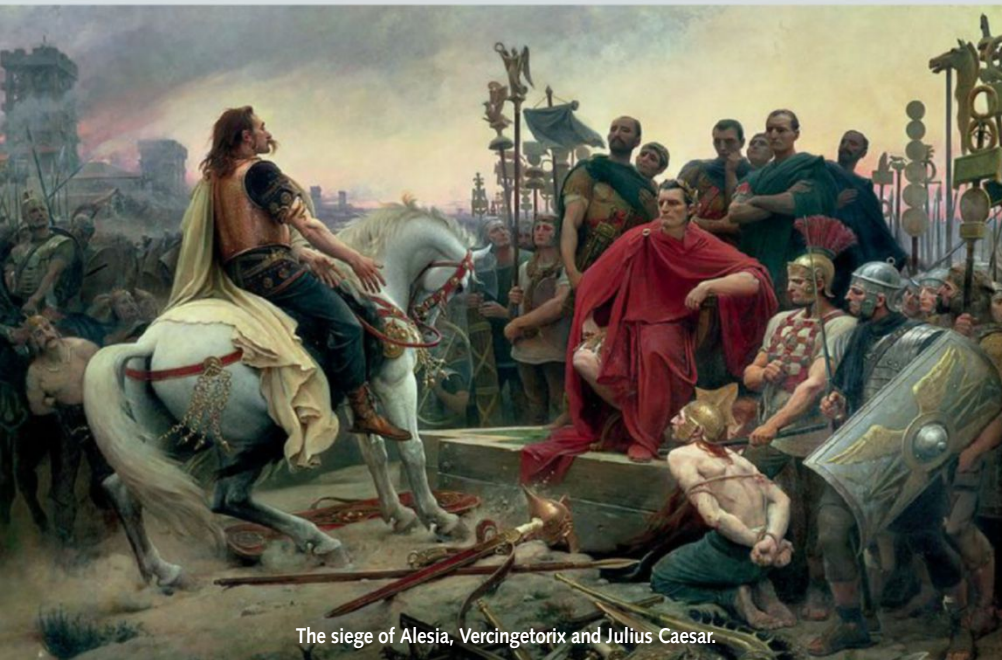


Vercingetorix, the Gaulish chief who rebelled against Caesar, and who was defeated at Alesia.

simply a blind-spot over ‘greats’. Through his beloved Roman remains, both archaeological and literary, Omrani leaves me with both a much greater understanding and appreciation of Gaul’s Roman history than I had, or thought I wanted, before, and also a series of intriguing and memorable vignettes, often concerning the way the different phases of Gaul’s history merged into each other. How Gaulish chiefs stopped collecting human heads to decorate their chariots, but started to have them carved in stone to decorate their new Roman-style houses, acquiring new prestige, and much more comfortable lives, by taking jobs as Roman officials. How their privileged descendants, faced with the disintegration of Roman rule, took refuge in the new offices provided by the Catholic church, and bolstered their flagging fortunes by becoming bishops. How the source of the Seine, once revered by ancient Gauls as a place of healing, was cleansed of its pagan past by fervid churchmen – only to be replaced by an abbey, Saint-Seine-l’Abbaye, for goodness’ sake – to which the sick still came for ‘glorious miracles’ concerned with health. ‘The Ro-

man interruption into Gaul’, he writes, ‘with all the religions and ideas it had brought had changed everything: but, curiously, it had also changed nothing’. The ending is a perfect synthesis of Omrani’s love of Roman Gaul and his own calling as a Classics teacher: as the empire disintegrated, and the opportunities open to those not so keen to embrace the new religion for making money, or gaining prestige through high office, evaporated, all that was left was the love of literature. Ultimately, and through this alone, ‘it was now open to anyone to be a noble Roman and to share in the ideal of a Europe-wide confraternity whose reality had passed away. The price of admission was the love of its letters, and the pursuit of its Latin poetry and culture’. If the French Republic has not already showered honours upon Bijan Omrani for this love-letter to its Gallo-Roman past, it really should. It owes him.

Bijan Omrani, *Caesar’s Footprints: a cultural excursion to ancient France: journeys through Roman Gaul*, Pegasus Books Ltd, 2017, hardback, 386 pages.



The siege of Alesia, Vercingetorix and Julius Caesar.





ADOPT A PIECE OF SPACE JUNK

Follow any of these pieces of space junk.
They will communicate with you live as they orbit the Earth.

@VanguardAdrift

@FengyunAdrift

@SuitSatAdrift

A D R I F T

SUITSAT

I was pushed out into space in 2006.



VANGUARD

I circle the Earth every 130 minutes.



FENGYUN

I'm a piece of space junk from the worst
space debris event of all time. Go. Me.



www.projectadrift.co.uk

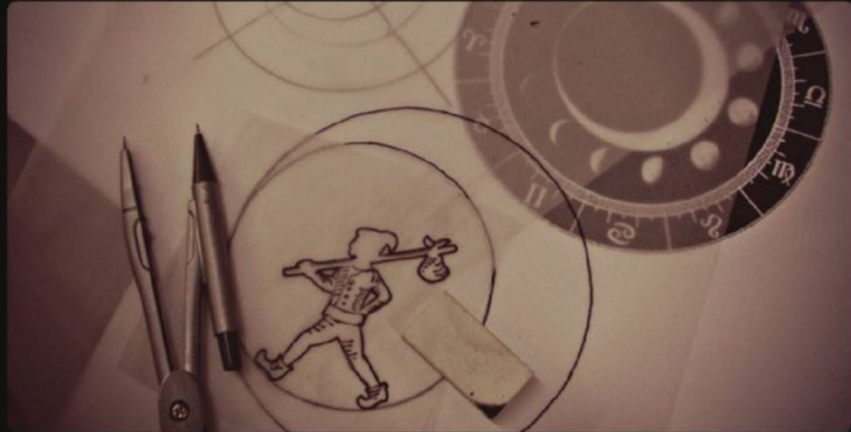
Funded by @thespacearts

VIKING IS A STYLE



Visit us at:
www.vikingjewelry.life





Sacred Jewelry and

Talismans

By the Designer

David Weitzman



KA GOLD JEWELRY
where sacred science, art and spirit meet